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ART DIGEST #12

THE NEWS AND OPINION OF THE ART WORLD



The Soap Bubbles:
Edouard Manet
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KLEEMANN GALLERIES



"Charles Linford"

by THOMAS EAKINS

IMPORTANT PAINTINGS

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DURING THE MONTH OF MARCH

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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Back to the Cavemen

A NEW TYPE OF PRIZE AWARD was originated at this year's exhibition of the Associated Artists of Syracuse, an innovation that could profitably be taken up by similar exhibitions throughout the country. At Syracuse, after the various "firsts" had been designated, the jury decided to pay homage to the painting most suitable for home decoration—a painting of medium size, of non-irritant subject matter, handled in a not too radical technique and developed from a pleasing, harmonious palette. This award was presented to Jessie Charman for her *Morning at Amber*, a picture that, in the collective mind of the jurors, filled all specifications for an ideal home decoration.

While attending one of Fifty-Seventh Street's openings, the editor was told by a dealer in contemporary American art that too many artists are striving for museum purchases, too few are painting pictures that will find their way into homes to serve the humble role of making everyday life a more pleasant interlude. A glance at the exhibition testified to the truth of the dealer's lament. Picture after picture that might someday "make" a museum; not one the layman would know what to do with, if and when he took it home. Syracuse, in inaugurating a series of "home decoration" awards, has demonstrated the same progressive spirit that has made its local annuals rank among the finest regional shows in the country and its museum one of the most useful.

At this time when everyone considers the structural and the functional, says Evelyn Marie Stuart, "some effort to tie the pictures into the general interior scheme and associate them with the architectural background may bear very good results." After all pictures began as mural decorations in cave dwellings, and they should not get too far from this, their one basic functional aspect.

Clarifying Color

ART NOMENCLATURE is one of the world's great unsolved mysteries. Almost any descriptive noun used by art writers seems to take on diametrically opposite meanings when it enters the sanctified realm of the fine arts, meanings that can be neatly turned to prove anything or nothing about anything that hangs or stands in an art gallery—and no one but the writer can be absolutely sure what he is talking about. Thus a painter whose idea of pigmentary organization are rusty reds and bilious greens arguing on an anaemic hillside, may be termed a great colorist in some quarters, or another whose attempts at the human figure take on the physical attributes of nothing that could possibly walk, creep or crawl the earth's surface, is acclaimed a master draughtsman.

Its all very fascinating—and confusing. While these scholarly misinterpretations of plain, commonplace words may inflict a rather pleasant dizziness on the innocent bystander, they also help to give art that dubious honor of being the one profession without any standards. And so thanks should be offered up to Herman Reuter, critic of the *Hollywood Citizen-News*, for his excellent and clarifying definition of what constitutes "color," a word susceptible of as many inter-

pretations as there are painters. "A canvas to be good in this respect," he says "ought, first of all, not to have a drought-stricken, emaciated appearance; mud ought to be notable for its absence, even in the grays; it should have opulence, richness, splendor, to captivate the observer on the instance; it should be luminous, free from mechanical faults which mitigate against its permanence."

Then, "to the accompaniment of loud snorts from various of the brethren," Mr. Reuter names, off hand, a few California painters "who genuinely qualify" as competent colorists: H. Raymond Henry, who achieves "perhaps the limit of mysterious luminosity;" Theodore N. Lukits, who stands alone "in the department of elemental richness;" Jean Mannheim, "a master of subtlety in tonal relationships;" William Ritschel, who, "despite some rare lapses into the opaque, works his way superbly in indefinable gray beauty;" Will Foster, Aaron Kilpatrick, Jack Wilkinson Smith and the late George K. Brandriff.

Maybe at some latter date Mr. Reuter will give us equally business-like definitions for such elusive terms as "form," "pattern," "paint-quality," "beauty," "modern," etc.

A Valiant Few

A SCATTERED GROUP of subscribers whom this writer would like to see together in some common association are the many Catholic nuns either teaching or practicing art. Each year at the Hoosier Salon the awarding of the Peter Reilly Prize to a Catholic instructor of art reminds one of the serious work done in a few—too few—parochial schools and colleges by those who have withdrawn from the worldly scene in favor of the contemplative life.

The Church, with its rich heritage of artistic inspiration—so rich that it carried art to some of its highest summits—must surely still offer a wealth of creative urge in the arts. The immured, monastic life of a convent, even in this modern day, must still provide that zealous fire for artistic expression that produced in ages past so much that is precious today. Surely there is a stronger community of interest in doing creative things among these nuns than among probably any other group that could be assembled. The problems and possibilities in art for the nun must be the same in California as in New York or in Illinois. Many of these problems could be easily solved by a national organization.

The Church itself, with decentralized, diocesan rule, is doing little to foster artistic endeavor among her fold. Considering her past history in the arts, she has done worse than nothing and, despite sporadic movements, bad art continues to characterize the Catholic Church in America. Whether a church interior, a holy picture, a statuette, or a stained glass window—the artistic worth of art in the average church amounts frankly to: nil.

Let the Sisters themselves organize to better this state of affairs. Out of their rigorous, ascetic mode of life could rise—if properly nourished—a new level in artistic taste and sensitivity that will better befit the traditions of Catholicism. Letters which come into this office indicate that there are already, here and there, nuns absorbed in serious artistic activity, quietly working, unencouraged and against odds, toward a new and better dignity for their church. Those brave few might turn the trick.

Whispering

SHYNESS and a tendency toward muted vowels constitute one of the greatest barriers that separate the artist from his "public," that keep the layman from the full enjoyment

[Editorials continued on page 4]



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THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, President; Joseph Luyber, Secretary-Treasurer; E. M. Boswell, Vice-President. Semi-monthly, October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell; Assistant Editors, Helen

of the beauty the artist creates and the artist from a livelihood. A timid soul enters an art gallery, whispers the name of the exhibiting artist, whispers his opinions to a friend and then whispers a question to the gallery director, whom he half expects to whisper back: "Come around the corner and I will tell you the price." Then he apologetically whispers his way out of the gallery. A tag boldly stating the price of the exhibit might prevent the artist from going on relief, the gallery director from "putting off" his landlord, and the embryo collector from returning home to decorate his walls with cheap reproductions or leave them bare.

We who would buy the product of the artist are also deterred by the fear of ridicule from certain of our fellows who may have read some critic's obtruse theory on art. So many "isms" have been foisted upon a helpless public by art writers or friends who are "in the know," that the would-be collector has become an excellent likeness of the famous "Caspar Milquetoast," afraid to rely upon his own personal taste or the common sense that has in many cases made him an outstanding figure in his particular field.

Art the mysterious, it would seem, is a secret rite only to be indulged by those who can talk glibly of "form," "color nuances," "architectonic feeling" and other high-sounding expressions. A few more who would subscribe to that sensible old bromide, "I don't know much about art but I know what I like," might ease many of the troubles that are today driving the contemporary artist into PWA or some futile artist union. Let us break away from the sham and hypocrisy and make of art a democratic institution to be employed for the greatest good of the greatest number.

Rockwell Kent, speaking before a "crowded house" at the Art Institute of Chicago, cut away a lot of superfluous growth which has sprung up, especially during the past two decades, about the meaning of art. He told his audience to like what they liked—and stick to it. "Don't listen to the critic," said Mr. Kent. "Scarcely any of them agree. When they lead you into the 'culture' morass, and begin to tell you, in order to be cultured and up-to-date in your art, you must like this man's style, or that other chap's technique, turn your back on them. Like what you like and don't be afraid to tell them so. Some people are so timid about expressing their real feelings that they imagine they are committing a social error if they reveal their real thoughts. They are afraid to accept anything for fear some critic will come along and hold them up to ridicule as not being intelligent enough to know good art when they see it."

It will take courage to follow Kent's advice in an age when the mass of art lovers has been taught to click heels to the superior affectations of a few pseudo-aesthetes. Take what you like in art, take it home with you, enjoy it, point to it with pride.

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The Art Digest

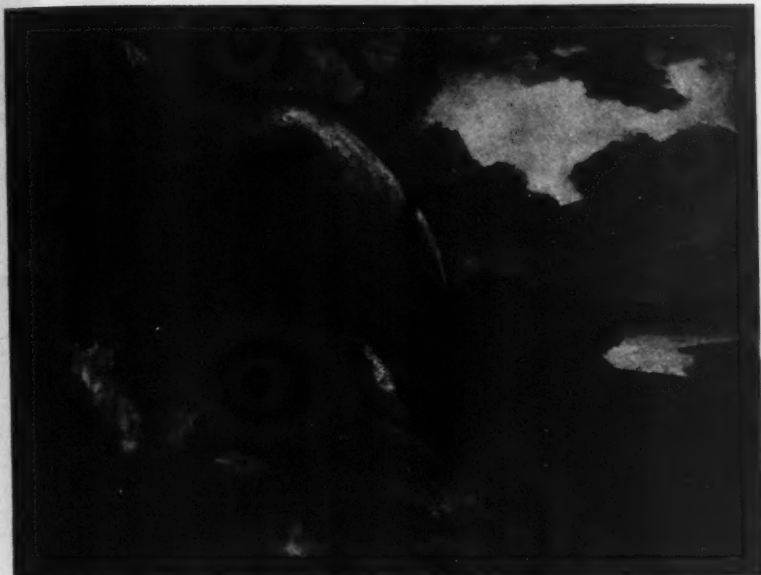
The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XI

New York, N. Y. 15th March, 1937

No. 12



Guilt: EUGENE HIGGINS



Lucy Sewing: AUDREY BULLER

New Names Appear on Honor Roll of the National Academy

THE HONOR ROLL of the 112th annual exhibition at the National Academy of Design, being held in the Fine Arts Building, New York, until April 13, is probably better balanced than in any previous year. Fifteen cash prizes totaling \$4,375 and three medals were distributed mostly among lesser known artists living in various sections of the country, with a few of the more famous painters represented among the winners. Jonas Lie, president of the academy, was honored with the \$400 Adolph and Clara Obrig prize for his canvas *Rock Bound Coast*, while Charles Stafford Duncan's weird and somber conception

of a *Girl in Black* was given the \$700 Altman prize. Duncan, a San Francisco painter, is relatively unknown to the metropolitan public. The other \$700 Altman prize for a landscape painted by an American-born citizen went to Sidney Laufman's verdant *Farm*.

Rockwell Kent, an invited exhibitor, won the Edwin Palmer Memorial prize of \$600 for the best marine painting with *Irish Lobsterman*, a stark and monumental work, if somewhat satiric. Two more Altman prizes of \$300 each were awarded to the Pittsburgh artist Everett Warner for *Rain*, and to Jerome Myers for *City Playground*. The Carnegie

prize of \$300 for the most meritorious painting, other than a portrait, went to a characteristic group of Eugene Higgins' burdened and downtrodden figures, entitled *Guilt*. A woman painter, Audrey Buller, won the coveted Thomas R. Procter portrait prize of \$200 for *Lucy Sewing*, while the Isaac N. Maynard \$50 prize, another unrestricted portrait award, was given to Louis Betts for his quickly brushed and rather sketchy *Portrait of Alfred Lustgarten*.

Another invited guest, Reginald Marsh, won the \$125 Thomas B. Clark prize for the [Please turn to page 8]

Girl in Black: CHARLES STAFFORD DUNCAN



15th March, 1937



Rockbound Coast: JONAS LIE



Great Fortune: ARTHUR LEE



Alfred Lustgarten: LOUIS BETTS



Farm: SIDNEY LAUFMAN



Into the Night: GERALD LEAKE



Dawn: JOSEPH KISELEWSKI



Still Life: MAURICE ABRAMSON



Walking Bear Cub: RALPH HUMES



City Playground: JEROME MYERS



Flowers: TOSCA OLINSKY



St. Francis: BRUCE MOORE
15th March, 1937



Cathedral: ANTONIO P. MARTINO



Irish Lobstermen: ROCKWELL KENT

[Continued from page 5]

best figure composition with his conglomerate Coney Island scene, *Adults 10c.—Children 5c.* This canvas, with two figures of freaks in the foreground, is clustered with eager humans and especially young women whose clothes and actions put them in a class with the freaks. The Isidore Medal for the best figure composition was awarded to Gerald Leake for his decorative *Into the Night*. The young painters under 35 who were given the Julius Hallgarten prizes of \$175, \$125 and \$75 were Antonio P. Martino, of Philadelphia, for *Cathedral*; Maurice Abramson, Bayonne, N. J., for *Still Life* (an especially fine example of still life painting) and Tosca Olinsky for her *Flowers*.

Ralph Humes for the second time won a major sculpture award, the Ellin P. Speyer Memorial prize of \$300 for a painting or sculpture portraying an act of humaneness towards animals. A few years ago Humes' *Wounded Crow* captured this award and this year it was his study of a *Walking Bear Cub*.

Rain: EVERETT WARNER



St. Francis by the Connecticut sculptor, Bruce Moore, won the Helen Foster Barnett prize of \$150 for the best sculpture by an artist under 35. The unrestricted Elizabeth N. Watrous Gold Medal was given to Joseph Kislewski for *Dawn*, while the hefty *Great Fortune*, a female statue having the pose and bulk which distinguished the work of the late Gaston Lachaise, won the Saltus Medal of Merit for Arthur Lee.

A quickening tempo is felt in the 1937 annual made noticeable by the wider selection of new material and the inclusion of progressive painters. Of the 272 exhibits, 126 are by non-members, 72 by academicians and 74 by associate members. Invited works include John Steuart Curry's *Fugitive*, a frightened Negro hiding from a lynching party behind a convenient tree; a meticulously painted family group by Luigi Lucioni and Guy Pene du Bois' *Sea Port*, vividly carried out in vibrant blues and purples with lighter tones of creamy whites and yellows. The composition is filled with colorful walking figures

with the statue of liberty in the background. Henry Schnakenberg has a rather disappointing full length figure of a young man in a woodland scene called *In the Pine Woods*. Other invited exhibits were Maurice Sterne's figure subject *Mary*, and Paul Sample's soft toned and decorative *Farm Scene*.

The academy's place of honor is given to the religious painting *In the House of the Carpenter* by the late Edwin H. Blashfield. A bust of Mr. Blashfield by H. A. MacNeil stands in front of this richly colored canvas. One of the most striking subjects is Ivan Olin's *Bearded Prophet*, a rugged farmer, almost mad in his religious zeal. George Elmer Browne's dramatic *Storm Over Lake* has a rare quality of sombreness not usually met with in his more familiar work. Ogden Pleissner, John Folinsbee, Francis Speight and Frank Waller Parker have noteworthy landscapes. Outstanding among the portraits are Henry Rittenberg's portrait of Jonas Lie, a startling likeness; the theatrical portrait of Morris Gest by Wayman Adams, *Portrait of My Caddy*, an old man in an oversized coat and a stiff collar, by Raymond Neilson; Carlo Ciampaglia's unusual study and Jerry Wickwire's portrait of a young man in gray against a greenish yellow background.

The loss of two of the Southwest's most important painters is remembered anew in the posthumous contributions of the late Irving Couss and Walter Ufer. Another bit of the Southwest is represented by Ernest L. Blumenschein's brilliantly patterned *Landscape with Indians* and John F. Clymer's Indian mother and child amid ancient Indian ruins, called *She Who Talks with Spirits*. Theodore Van Soelen offers an informal portrait *Before Breakfast*, a man in pajamas and dressing gown wearing a disgruntled expression.

As usual the print room offers an abundant yield. Important examples by leading American print makers have been admirably selected. Most of the prints have come from winning honors in other exhibitions. Print makers of high reputation may be viewed alongside of more unfamiliar contributors, but the average of fine work is high and shows to the best this rapidly developing field of American art.

Artists Congress Shows

The First National Membership Exhibition of the American Artists Congress is to be held in eight regional divisions from April 16 to 29. The cities which will serve as focal points for exhibiting the work of regional members are Philadelphia, Los Angeles, Chicago, New Orleans, Portland (Ore.), Detroit, and New York. The largest of the shows is expected at New York where it will be hung in the International Building of Rockefeller Center.

There will be no jury and no limitation in respect to content or expression, though it is suggested by the chairman, Yasuo Kuniyoshi, that the exhibition will indicate that the artists drawn to the society's program of defense against war and fashion are representative, progressive figures in their respective communities, and artists of ability.

Information concerning the exhibition may be had on request from the American Artists Congress at 100 West 13th Street, New York, or 116 East Pearson Street, Chicago.

LOOKS FOR THE THIRD DIMENSION: "I hear there's an exhibition of old tavern signs," said P. Lapis Lazuli, artist and bon-vivant. "I'd go provided the taverns were behind them."



Le Mendicant: EDOUARD MANET



Victorine Murend (model for Olympia): EDOUARD MANET

Manet, First Leader of Impressionism, Seen in Comprehensive Show

EDOUARD MANET IS BETTER KNOWN in America by name than by his paintings. With the exception of the 17 examples shown at the Durand-Ruel Gallery back in 1913, an opportunity to view a large selection of Manet's work has never been presented to Americans. However, on Mar. 19 the Wildenstein Galleries, New York, will open the largest and most complete Manet exhibition ever held in America. An admission fee of 50 cents will be charged for the benefit of the French Hospital and the Lisa Day Nursery. It will be free on Tuesday and Thursday mornings to art students bearing credentials of attendance from recognized schools.

Many of the outstanding works selected for this great collection figured importantly in Manet's life. As the first leader of Impressionism, his pictures more often than not brought jeers of derision and such were his *Bon Bock* of 1873, lent by Mr. and Mrs. Carrol S. Tyson; *The Battle of the "Kearsarge"* and the "Alabama", from the Johnson Collection in Philadelphia; and *Angelina*, from the Louvre. The *Portrait of Antonin Proust*, from the Toledo Museum of Art, was accepted by the Salon in 1881, two years before Manet's death. A portrait of the model who posed for the famous *Olympia*, now in the Louvre but once hailed with mockery and laughter, is also included. Other important selections are *The Soap Bubbles*, *The Mendicant*, *The Folkstone Boat*, *The Plum* and *The Illustrated Journal*.

Manet's life offers an example of the public's lack of artistic judgment. Manet bore the brunt for succeeding revolutionary artists. It was his fate to be the first painting rebel of modern times, to be exposed to the prejudiced eyes of a people long accustomed to deadly "salon" pictures. Once proved so wrong, the general public, since Manet, has become less and less severe in viewing new departures in art.

In the early years of the 19th century in-

novators such as Ingres, Delacroix, Rousseau and Corot were subject to the criticism of a select group only. In their day the Salon was an exclusive and infrequent affair, but beginning with 1863 (the year Manet's *Le Dejeuner sur L'Herbe* was rejected) the Salons were held annually, and the public poured in to admire the "grand art," considered a national glory but to moderns the dulllest, dreariest period in art history. The brilliant, vital canvases of a young unknown named Manet completely upset that Salon worshipping public with its love for graded lights and shadows and subjects above criticism. Manet painted neither *Cassandras* nor *Alexanders*, but everyday human beings in everyday surroundings. Considering his great desire to be "popular" and to receive honors, it is astonishing that he did not weaken and change his methods. Demonstrations against his work were so menacing that special guards were placed around the *Olympia* and *Jesus Insulted by Soldiers* at the Salon of 1864. He was stared at in the streets, a murmur arose when he entered a public place, and caricatures in the press made his face

familiar to everyone. Yet his spirit was strong enough to revolutionize the art of his time.

Manet's prosperous middle class family intended him to become a lawyer, but compromised by making him a sailor rather than allow him to study art. On a trip to Brazil as a boy of 16, he was given his first job of painting—the captain had him retouch the Dutch cheeses with red paint where they had been injured by salt water. On his return the Manets finally consented to his studying art with Coutoure, but when he found that he was being taught a dead art, he took a studio of his own and began learning his craft by copying old masters.

In 1881, two years before his death at 51, he attained the rank of Hors Concours, an annual medal of award, releasing all submissions to the Salon from examination by jury. This was the only official honor Manet ever received, and it came to him only through the unstinted efforts of a few friends. Today his place as one of France's great painters is secure; thousands will stream into the Wildenstein Galleries to see the magic of his brush before the show closes April 17.

Zuloaga's Fate?

RUMORS of the fate of Ignazio Zuloaga, Spain's outstanding contemporary painter, continue to be at variance. An Associated Press dispatch to the *New York Times* with a Mar. 8 dateline reports that the painter has been sentenced to death by the Loyalists. Last August his execution was reported an accomplished fact. The *New York Sun* states that friends in New York believe he is safe in Paris, a refugee from his beloved Basque country.

How Zuloaga could have incurred the displeasure of the Loyalist government is not definitely known. He was a friend of King Alfonso who abdicated the Spanish throne and whom the Loyalists bitterly hate, but this

friendship was no more than would naturally spring up between a king and the country's most famous artist. His immense success, gauged by a portrait commission of \$20,000 from Paderewski, may have contributed to a dislike for the artist. The *Sun* reporter, combing the office "morgue," could find, however, no public utterance by the artist that could be taken as an offense to the Loyalist wing. The world will anxiously await further news of the great artist and hope fervently that his talented life will be spared.

NASON WOODCUTS AT NEW GALLERY: The Pine Gallery, recently opened at 444 Madison Avenue, New York, will hold an exhibition of Thomas Nason's woodcuts, beginning March 29 for a period of three weeks.



Fantastic North: WILLIAM H. SINGER, JR.

Pennsylvania Academy Buys Living Art

TWELVE PAINTINGS were acquired by the Pennsylvania Academy of the Fine Arts from its 132nd Annual, held during February. As part of its regular annual purchases the Academy obtained one canvas each by Frederick C. Frieseke, John Folinsbee, Peppino Mangravite, Arthur Meltzer, William H. Singer, Jr., and Andrew Winter. Paintings by six less-established artists were acquired under administration of the Lambert Fund, bringing to the Academy's collection works by Edmund Quincey, Edith Longstreth Wood, Albert B. Serwazi, Catherine Morris Wright, Warren Newcombe and Evelyn Bartlett.

The Singer purchase, entitled *The Fantastic North*, is a Norwegian scene of a bay flanked by steep fjords and mystically lighted by a sun that is muted and refracted as it shines through the iced atmosphere. For years Singer has devoted himself to this theme of the silent Norwegian landscape caught impressionistically and bathed in the cold light of a ringed sun. Enveloped in the myriad flecks of falling snow are boats and shacks and people, all but dissolved by the majestic northern light. As with Monet's cathedrals and haystacks, light has become the universal solvent in Singer's canvas and the ancient Alchemist's dream is realized.

Another cold, northern scene is Andrew Winter's *News from the Mainland*, a stark crisply-areaded canvas showing a group of people hailing a small boat entering the harbor of one of the Maine islands. Snow-laden hills are relieved, here and there, by bare rock.

Bowman's Hill, by John Folinsbee, is a rich and fluent Bucks County (Pa.) landscape in which the mood has been stated with exuberant Folinsbee freedom. From over the rolling countryside the sharp brief silhouette of Bowman's tower provides a vortex to the

land and the sky. The artist's brush, applied with zest and verve, touches here, comes down hard there, barely kisses the canvas at another place, leaving a trail of colors that twine and intertwine in moody communion with each other. Folinsbee of New Hope has reached a rich, fruited development in this canvas.

Arthur Meltzer, an instructor in the School of Design in Philadelphia, is represented with *Trapper's Trail*, a winter landscape dominated by a large weathered tree trunk in the center foreground overlooking hills in the distance. The trail of a trapper trudging in the snow crosses the canvas. Frederick C. Frieseke

[Please turn to page 34]

Cleveland

THE DEVELOPMENT of a strong regional esprit among artists in Cleveland due largely to the activities of the encouraging Cleveland Museum, will be shown to New Yorkers at the Whitney Museum on March 16 at the opening of the third of its series of regional exhibitions. Preceding shows presented the work of Chicago and Philadelphia artists. Comprised of paintings and prints by artists not only resident of, but who have long been associated with the city, the Cleveland Artists exhibition will run for one month.

Among the artists represented—some of whose names are already familiar to the New York public—are:

George C. Adomeit, Geoffrey Archbold Jolan, Gross Bettelheim, August F. Biehle, Carl F. Binder, Lawrence Blazey, Carl W. Broemel, Charles Campbell, Clarence H. Carter, Kae Dorn Cass, Ora Coltman, Willard Combes, Mary Phillips Cunningham, W. Phelps Cunningham, Stevan Dohanos, William J. Eastman, Joseph B. Egan, Laurence B. Field, LeRoy W. Flint, Frank D. Fousek, Carl Gaertner, Elizabeth Bart Gerald, William S. Gisch, Natalie Eynon Grauer, William C. Grauer, Jack J. Greitzer, Honoré Guilbeau, Doris Hall, Mabel A. Hewitt, Ann V. Horton, Abraham Jacob, Joseph W. Jicha, Sheffield H. Kagy, Henry G. Keller, Grace V. Kelly, Kálmán Kubinyi, Lowell Lee, Russell T. Limbach, Walter DuBois Richards, Dorothy Rutka, Michael Sarisky, Theresa Schmotzer, Elsa Vick Shaw, Glenn Moore Shaw, Manuel G. Silberger, William Sommer, Rolf Stoll, Jessie Butler Sutton, Paul B. Travis, Lloyd Westbrook, Frank N. Wilcox, and Morton G. Winslow.

DISAGREES WITH WOOLLCOTT: Alexander Woolcott's suggestion that the Mellon paintings be dispersed and distributed at strategic points throughout the nation in order to reach a wider audience meets the disapproval of the Dayton *Journal* art critic, Miss Merab Eberle. For safety from theft and vandalism a central depository is necessary, states Miss Eberle. Also she believes that the most intelligent art appreciation in America today is coming from the art museums and their incidental educational activities concentrating on large collections of high quality. Rather than distribute the Mellon paintings, Miss Eberle proposes that fine full-size color reproductions be made of the works which would be sent to museums and schools.

Bowman's Hill: JOHN FOLINSBEE (Acquired by Pennsylvania Academy)



Disciple of Goya

DISASTERS that have in recent months rocked the nation are vividly portrayed by Jon Corbino in his exhibition at the Macbeth Galleries, New York. Instead of seeking subjects and methods similar to those of the modern French, Corbino turns to the old school of Delacroix and Goya for his inspiration. He believes that there is too little dramatic painting being done in America in contrast to the great amount of pictorial and descriptive scenes. The Montana earthquake of a year and a half ago first interested him and since then he has been depicting the tragedies and terrors of floods, tornadoes and earthquakes, which are becoming almost annual events.

The foreboding quality echoed in Corbino's work is made more intense by his murky colors and the action of his figures. Rain, wind and threatening skies seem blended together to suggest impending danger. Here is nature at its worst—relentless, inescapable and fraught with fury. In these canvases the people are half-clothed, children clutch their mothers and men are torn by fear and anxiety for their families.

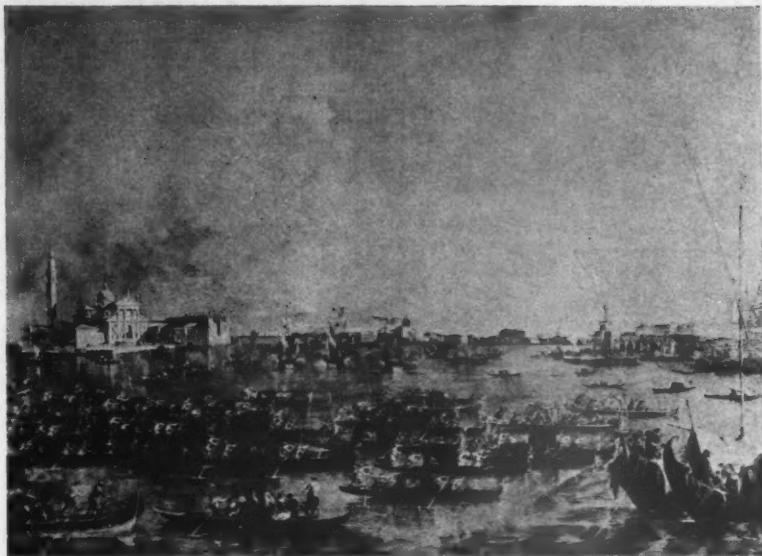
As in the works of Delacroix, horses play an important part with this artist as may be noted in *The Line Up*, a back view of horses and jockeys before the start of a race; *Rebellion*, two Guardsmen quelling an outburst of an angry mob, and *Topsfield Fair*, a study of horses and cows in a stable. In Corbino's river-bathing and picnic scenes the hearty and earth-loving subjects seem to be guided by an elemental force. These men and women are in joyous communication with a peaceful nature, in contrast to the scenes of rising water and rocking buildings so dramatically depicted in neighboring canvases.

Drawings in charcoal, ink and brush as well as sketches for details in Corbino's paintings may be seen at another exhibition at the galleries of the Associated American Artists (until Mar. 23). Most of the work, which consists of rather classical female figures and horses in motion, was done since his 1935 Guggenheim Fellowship. Vigor and a fine feeling of line mark these studies. In his nude drawings he follows the style of the old masters, stressing the weight and bulk of the truly feminine figure. Only 31 years old, Corbino was awarded the Kohnstamm Prize at the 1936 annual of the Art Institute of Chicago, and was represented in this year's Carnegie International.

Earthquake: JON CORBINO



15th March, 1937



Marriage of Venice and the Adriatic: FRANCESCO GUARDI

Springfield Museum Holds Great Guardi Show

THE SPRINGFIELD MUSEUM, which purchased the important *Portrait of a Boy in Uniform* by Francesco Guardi last year, has now assembled an impressive exhibition of fifty paintings and drawings by that painter of later-day Venice, who is one of the most popular old masters in American private and public collections. The exhibition does not pretend to be a complete assemblage of all the Guardi in America, but was organized to present a well-rounded picture of Guardi's art to show him as something more than a mere painter of Venetian canals and festivals. In that undertaking the museum has been eminently successful, and as a by-product has issued a catalogue that is a beautifully printed, scholarly handbook on Guardi in America.

In the catalogue introduction John Lee Clarke, Jr., director of the museum, states: "There are many artists in the history of painting whose names are familiar and whose works are known, yet they are forgotten men. Francesco Guardi is one of these. He was a Venetian artist of the 18th century and he painted canal scenes. Perhaps this is sufficient to know; perhaps he deserves no greater recognition."

"The exhibition and this catalogue which documents it do not mean to imply that he

is among the very great or that a new star is ascending. He has stood and will stand as a symbol of the beauties of Venice. The exhibition does encompass, so far as it is possible, each phase of his work, in order that one may judge what his rightful position is. He has importance in the transition from Renaissance to Modern Art and was better than the average painter of his day. The popularity of his Venetian scenes, which have been so sought after in this country, has clouded the issue."

The group of figure pieces in the exhibition is a small one but it serves to show the strength of Guardi's unfinished line and his staccato touch. In addition to Springfield's *Portrait of a Boy in Uniform*, the exhibition includes in this group: *The Holy Family*, loaned by Samuel H. Kress; *David the Victor*, loaned by the Silberman Galleries; and *The Virgin of the Annunciation*, from the Minneapolis Institute of Art.

Pontifical Ceremony in the Church of SS. Giovanni e Paolo, and *The Pope Descends from the Throne in the State Room to Meet the Serene Prince*, loaned from a private collection, are representative examples of the series which Guardi painted of the Pope's visits to Venice.

The Marriage of Venice and the Adriatic, loaned by the Boston Museum; *The Fête du Bucentaure*, loaned by Robert Treat Paine, 2nd, and *Festa della Sensa in Piazza San Marco*, loaned by Norman S. Mackie, demonstrate with what skill Guardi was able to handle large crowds and still retain the personality of the individual. The group of landscape and seascapes for which he is most famous is, of course, the largest group. It includes such well-known paintings as: *The Grand Canal of Mestre*, from Princeton University; *The Entrance to the Grand Canal*, from the William Rockhill Nelson Gallery of Art; *San Giorgio Maggiore, Venice*, from the Malden Public Library; *Courtyard of a Palace*, and *Verona*, from the Metropolitan Museum; *Archway in Venice*, and *Courtyard*, from the Rhode Island School of Design; *Venice, the Piazzetta*, from the Wadsworth Atheneum in Hartford; *Giudecca Canal, Venice*, from Charles R. Henschel; and *Grand Canal and View of the Ducal Palace*, loaned by Paul M. Byk of Arnold Seligmann, Rey & Co.

Master Painters of the Dutch School Presented in Midwestern Exhibition

DUTCH PAINTING of the seventeenth century—its period of greatest fulfillment—is the theme of a great exhibition at the John Herron Art Institute, Indianapolis, until April 11, affording the middle west its first complete survey of this the most singular national style in the oil medium. Private collectors and museums in both United States and Holland have generously co-operated with Wilbur Peat, director of the Institute, to assemble the most important available examples.

The three delights of a seventeenth century Dutch painter are reflected in the three main divisions of subject matter; portrait, landscape and genre, in which Dutch pride of external possessions, whether of mein, of pots and pans, or of land, furnished invariably the painter's point of departure. Just as invariably his style was realism in which the whole was made up of the sum of finely done parts.

From private collections within the city's own limits are works by both Hals and Rembrandt, a *Self Portrait* of the former and an *Old Man* by the latter, both loaned from the collection of G. H. A. Cowles. Other Indianapolis private loans include an *Evening Landscape* by William de Heusch and a portrait of *Paul Potter* by Van der Helst, loaned by Booth Tarkington.

From the Cincinnati Art Museum comes an early Hals, *Family Group* (reproduced below). Other Hals pictures are *Portrait of a Gentleman*, from the Nelson Art Gallery, Kansas City; *Portrait of Judith Leyster*, loaned by Robert Bliss, Washington; and the *Young*

Fisherman and Fisher Boy, loaned by Samuel H. Kress. Also from the Kress collection has come a *Portrait of a Girl* by Rembrandt. Rembrandt's *Standard Bearer* and the *Christ Washing His Disciples' Feet* are loaned by Jules S. Bache and the Art Institute of Chicago respectively.

Paintings by the pupils and followers of Rembrandt include Ferdinand Bol's *Girl at a Window*, from the Toledo Museum, and his *Portrait of a Young Woman* from the California Palace of the Legion of Honor; Gerard Dou's *Burgomaster Hasselaar and His Wife* from the Brooklyn Museum; Barend Fabritius' *Girl Plucking a Fowl*, from Wildenstein Galleries; Salomon Konick's *Philosopher*, loaned by E. W. Edwards, Cincinnati; Nicolaes Maes' *Woman Praying*, from the Worcester Art Museum; and his *Portrait of a Lady*, from the John Levy Galleries.

Three canvases by Jacob van Ruisdael and two by Hobbema lead the group of Dutch landscape. The former's *Mountain Torrent* is from the Metropolitan Museum of Art; the *Wooded Landscape with Figures* comes from the Herbert Fleishhacker collection, and the *Landscape with a Waterfall* from Paul Drey of New York. Arnold Seligmann & Rey of New York has sent one of the Hobbemas and the other is from the Herron Museum's own collection. Salomon van Ruisdael's *Landscape with Figures* comes from the Frank C. Ball collection in Muncie, Indiana. Two canvases by Cuyt, the Brooklyn Museum's *Pastoral Scene* and a *View on the Banks of the Maas*, owned by Miss Mary Hanna of Cin-

cinnati; Mr. Clarence Mackay's *Landscape with Figures* by Wouwerman; a *Pastoral Scene* by Paul Potter, loaned by E. W. Edwards; and *Figures and Cattle* by Adrien van der Velde, from the Art Institute of Chicago, augment the group devoted to painters who delighted to incorporate figures and animals in their landscape compositions.

Still life and genre pieces are represented with notable works from public and private sources. Mrs. Marshall Field has sent from her collection *The Hunter and His Wife* by Pieter de Hooch and the *Man with a Fiddle* by Justus van der Nypoor. The Metropolitan Museum and the Boston Museum of Fine Arts have each sent a canvas by Metsu; Terborch and the incomparable Vermeer of Delft are represented by four works: the former by two portraits loaned by Mrs. A. V. Erickson, N. Y.; the latter by a *Young Woman Reading* from the Jules Bache collection and E. W. Edwards' *Portrait of a Lady*. The Detroit Institute has contributed its *Gamblers Quarreling* and the Taft Museum *The Sick Lady*, both by Jan Steen.

In addition to sources previously mentioned paintings have been loaned by The Rijks Museum, Amsterdam, Haarlem Museum, D. A. Hoogendijk & Co., and Jacques Goudstikker, of Amsterdam, as well as many other collectors in the United States.

The Martial Spirit

ART WITH A MESSAGE, brief, but with punch and with "significant form" flung to the winds, is represented in a charity exhibition of war posters on view at the Sherry Netherland, New York, until March 20. The collection, representing the war art of several of the Allied countries including the United States, was collected by Edgar L. Pretzfeld and is being shown as a fund-raising benefit for the Cape Cod Institute of Music. Admission is two dollars. A collection of etchings, lithographs and illustrations of the war period are being shown with the posters. Notable among the latter are six illustrations by George Bellows including the famous *Murder of Edith Cavell*.

Interesting in the light of present-day peace movements, the posters show a variety of sentiment conveyed through the psychology of art. The different national temperaments are sharply contrasted with the idealism paramount in the United States pictures. The French appeal to their countrymen was carried in less vivid and idealized idioms, though simple, strong, and with even a touch of whimsy. British posters, emotionally restrained, echo the famous, quiet command: "England expects every man to do his duty."

Well known artists represented in the display include Edwin H. Blashfield, Joseph Pennell, James Montgomery Flagg, Howard Chandler Christy, George Redon, Albert Sterner, Harrison Fisher, Waldo Peirce, Muirhead Bone, Kerr Eby, Forain, and William Malherbe.

DIXON STARTS 85-FOOT MURAL: Maynard Dixon is working on what will be the largest single mural painting in San Francisco. The mural, done under the Federal Art Project, will cover a wall 16 by 85 in the courtyard of the new Presidio Junior High School and will depict historical scenes in the discovery and settlement of the Presidio. It will be done, according to the *San Francisco News*, in a new mural medium—cement color—applied with a trowel instead of being painted on with a brush.

Family Group: FRANS HALS (Lent by Cincinnati Museum)



Silt or Mud?

"NEW HORIZONS IN AMERICAN ART," the exhibition organized by the Museum of Modern Art, to show the tax-payers what artists on the Federal Art Project are doing in exchange for their government manna, has paused on its nation-wide tour for a March booking at the California Palace of the Legion of Honor, San Francisco. Unlike the unanimously favorable criticism accorded this exhibition in New York, its reception on the West Coast has been one of mixed feelings.

"Uncle Sam," according to H. L. Dungan of the *Oakland Tribune*, "certainly took a beating when he bent his back to carry the artists who are exhibiting 'New Horizons of American Art' at the Legion of Honor." If the exhibition, continued Mr. Dungan, "went 'beyond the horizon' no one would miss it. Beside each picture is the title, the name of the artist, his place of residence and his age. Many of the artists are old enough to know better, but we are forced to suspect that painting a bad picture at the expense of the taxpayer is easier than raking leaves. We are forced to suspect also that most of the exhibitors are not artists, but they just happened to have some paint handy when the pay car went by.

"The exhibition is a part of the Federal Art Project, which has broken through the levees and is flooding the country with 'art.' Some rich silt will be left for the benefit of mankind, but there will be a lot of mud to clean up before humanity realizes the blessings that have been bestowed on it.

"This is set down as no argument against the Federal Art Project which is doing much both for art and artists. It is just a passing comment on Uncle Sam's catholic taste in art when discrimination would be wiser but of course impossible.

"The exhibition we confess, is a fascinating one, just as the intestinal cramps, now practically epidemic, give an added zest in life. We really enjoyed the show as much as any taxpayer could. We liked especially the copies of Dali. They were numerous—or at least seemed so—and terrible. Amateur artists, when in doubt, go in for surrealism, which is a safe guess."

All the critics noticed the gallery filled with works by children. Mr. Dungan felt that most of these exhibits "are of more interest than the works by their elders, but, after all, when you have seen one exhibition by children you have seen them all. Only parents continue to love them."

Entirely different in tone was the review by Emelia Hodel of the *San Francisco News*. "For those who adventure," she wrote, "'New Horizons in American Art' is a very stimulating show. Predominantly young, (nearly all the artists were born after 1900), it fairly bursts with energy. It is uneven in tempo, not all of the workers are technically sure, but it is certainly the art of today.

"Certain critics have raised the question, 'Did the Government gain any masterpieces?' What does that matter? How many Michel-angelos, Picassos or John Carrolls are there to an age? Potential 'masterpieces' are promised definitely in this exhibition. Vast, unexplored 'horizons,' geographically speaking, if not technically, have been opened through the benevolence of the Federal Government. Many of the works are imitative, but their caliber is high. One certain genius has been discovered—Patrocino Barela, the Indian wood-carver from New Mexico. And everyone will agree that the children's room is astoundingly good."

15th March, 1937



Bal Musette: DIETZ EDZARD

Peace Comes to War-Racked Edzard

A WISTFUL GIRL with a feather boa has become the painting theme of Dietz Edzard, replacing the war horrors and crucifixions that marked his introduction to America seven years ago. Peace has come to this German painter and with it the delicate features of a piquant creature who sits at a cafe table, languidly watches the races or gaily enjoys herself at circus or dance hall, Edzard's recent work, which may be seen at the Durand-Ruel Galleries until Mar. 20, is like a chapter from de Maupassant, for the same past century Parisian atmosphere envelopes these compositions. Ballet girls with black velvet bows around their necks, a charming singer and a group in an opera box have been artistically developed by this painter, who works in cool tones of blacks and grays, purplish whites and blushing pinks.

Edward Alden Jewell, who feels that Edzard's past and present work strikes as surprising a note of contrast as may be found "in the whole length and breadth of contemporary art," tells his story in the *New York Times*: "Out of the active horror of war Edzard emerged, his mind crazed, his body racked, to paint the passive horror of meditation. It was a time of suffering and despair; a time of terrible crucified Christs, of strange emaciated Madonnas; a time of morbid fears and stricken, writhing forms and desperate clawing hands, of the suicide giving up his last sharp breath, of madness, of frenzy, of cadavers already half turned to skeletons.

"But peace came after that. Time and a

happier fortune gently healed the wounds alike of mind and spirit. Serenity returned. Dietz Edzard was no more the trusting, wistful child he had been before agony seized him by the throat; he was a man released from the Inferno into sunshine, the sunshine of mild, exquisite Spring . . . The past lies buried, deep, beneath a bloom of astutely caressed loveliness, with its inescapable aureole of Parisian chic."

To Royal Cortissoz of the *New York Herald Tribune* the art of Edzard "suggests at once that he is a kind of robust Marie Laurencin, much stronger in technique and with far more 'body' to his work, but in the upshot a type of the same fragile sentiment. He is clever, very clever, and he has, to boot, like the lady aforementioned a pretty taste in color . . . Elegance, I take it, is what he aims at."

ART TALKS

By A. Z. KRUSE

Aimless jazz painting manifests disorder, discord and chaos. Jazz music has, to say the least, aimed to make the feet move. The period from jazz to swing time embraces a multitude of rhythm, design and much creative stepping.

In popular music, you can swing it without reservations. You can even sing it with neurotic screams and hesitations.

When it comes to artists' pant, you can't swing it because you just can't sling it. Paint is not a vehicle to make the feet move, unless one slips on it.



Back Yard: LEE BROWN COYE

Water Colorists Dominate Syracuse Annual

WATER COLORS made a particularly strong showing at the Eleventh Annual Exhibition of the Associated Artists of Syracuse, being held at the Syracuse Museum of Fine Arts until March 31. Said Judson Smith, prominent Woodstock artist and one of the out-of-town jurors: "I have never seen a better regional exhibition of water colors. It would be hard to surpass such a collection of water colors anywhere." In this medium the first prize and also the purchase prize for a Syracuse school (given by Frederick W. Barker and Richard S. Pass) went to Marjorie S. Garfield for her *The DeWitt Clinton*, a painting of the old engine as it stood in the New York Central train shed last summer. Other members of the jury were Montague Charman, head of the design department of Syracuse University; Bennett Buck and Beatrice Wose, Syracuse artists; Lloyd Ressegger, industrial designer; and Peyton Boswell, Jr., editor of *THE ART DIGEST*.

The first prize in oils, given by the Junior League, went to Lee Brown Coye, whose murals for the Cazenovia High School executed under PWAP attracted highest commendation in Washington. Coye's small painting, *Back Yard*, was considered remarkable for its rich-

ness of color and feeling for the third dimension. The second award in oil was given to Richard G. Wedderspoon for his *Street in Alexandria*. First honorable mention went to Frances Cook for her figure study, *White Coat*, showing solidity of handling.

Helen Kelso scored with her water color, *The Farm*, awarded second prize, a painting rendered with glowing color tones in a modern technique. Jessie Charman received the "Home Decoration Prize," for the picture most suitable for a home, with *Morning at Amber*, notable for its gay, fresh qualities. Harry Huband, perhaps the youngest exhibitor, won first honorable mention in water color. Huband, who has studied only for a short time in the Syracuse Museum's creative art class under Ellen Edmons, is the grandson of one of the chief designers for Tiffany. Merrill Bailey once again carried off an honorable mention in water color with a group of four.

Sudzuki Yama's *Kitty Boo*, a Japanese color print, won the first prize in prints, and Edna Roylance Yates the honorable mention with an etching Whistleresque in qualities of composition. In the crafts class, Helen Williams took the prize for ceramics, and Mary Mills Gaylord won an honorable mention.

Bootlegged Beauty

A PICTURE of furtive bootlegging of art in old Islam is given by Glenn Wessels in the San Francisco *Argonaut* apropos of the great exhibition of Islamic Art, current until March 21 at the M. H. De Young Memorial Museum, San Francisco. "That there should be paintings at all by the followers of the prophet," Wessels writes, "sounds like a contradiction in terms, for the book of the Traditions of the Prophet says that those to be most severely punished on the Day of Judgment will be the painters. For since Mohammed established his religion, Islam, in the year 622 in the midst of a people worshipping sticks and stones, he was particularly severe upon those who made images. He stressed the point that since the painter tried to rival the Creator he was guilty of blasphemy. Yet there are Islamic paintings.

"Mohammed's prohibition of representation of any living thing had a decided effect upon the artists of this religion. They turned to geometrical patterns already traditional in the East and developed in these astonishing variety and beauty, but outside the mosques, man's desire for images was hard to suppress and the rulers and courtiers so far forgot the teachings of the Prophet that they not only drank wine, listened to music, but encouraged the blasphemy of painting. The 'lawbreaking' was a more or less private business, and painting remained an art of the court, not of the people.

"The Persian bootleggers of painting were unusually gifted. Their compositions are among the most beautiful in line and color ever made. Perhaps there is no more beautiful and subtle color anywhere than that used by the Persian miniaturists. Though the stories illustrated, and even the standards of physical beauty of form and color alone of this art is so sufficient that Matisse—at the time when the Fauves of Paris were looking for revivifying influences for decadent Impressionism—turned to it for inspiration."

The Independents

The deadline for catalogue entry in the forthcoming Independent's show in New York has been extended one week, to March 23. Indications point to a larger show this year than last when 29 states were represented. The exhibition opens April 2 and closes April 25.

The society is presided over again this year by John Sloan. Application for entry should be made to Magda F. Pach, Sec., 148 West 72nd Street, New York.

REISS INDIANS TOUR EUROPE: American Blackfeet Indians, authentically painted by Winold Reiss, are being shown to Europeans in a collection of 65 pictures now touring the Old World. After a showing in the Kuenstlerhaus, Vienna, last May, the exhibition was more recently seen in Budapest and at the Gurlitt Gallery in Berlin. From this city the pictures will go on tour of several German cities, and afterwards to Switzerland and France. A 700-square-foot mural representing the life of the Blackfeet Indians has just been completed by Mr. Reiss for the annex of the Longchamps Restaurant in New York.

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The Women's National

FURNITURE AND DECORATIONS, traditional and modern, will play an important part in the Sixteenth Annual Women's National Exposition of Arts and Industries, to be held the week commencing March 29, at Grand Central Palace, New York City.

Occupying a central position on the main floor will be a two-story house, designed and erected by Irwin S. Chanin, architect and engineer, and sponsor of Green Acres, the new 1,800-home community on the Sunrise Highway at Valley Stream, Long Island. Members of the American Institute of Decorators, including Nancy McClelland, Mrs. Gertrude Gheen Robinson, Mrs. Francis H. Lenygon and Miss Ethel A. Reeve, will decorate the interiors. The same group will also be responsible for the interior decoration of a smaller house, to be erected on the same floor. This will be a "preview" of the Federal Housing Administration's house to cost approximately \$3,000, one thousand of which will be available for inspection on May 1 in one thousand different centers throughout the country. This house represents the final result of the work of more than twenty representative architects in designing a satisfactory home for the family of moderate means.

The space surrounding the Chanin house will be occupied by exhibits of dealers prominent in the Antique and Decorative Arts League, of which Robert Samuels of French & Co., is president. Conveniently situated for study will be examples of the newest developments in drapery and upholstered fabrics, carpets and other floor covering. Furniture and decorations will also be featured on the mezzanine floor, with exhibits of specialists in old glass, porcelains, prints and textiles.

The exposition is the focal point of women's interests all over the country. It has the co-operation of 690 women's groups in the metropolitan area alone.

Hilda Lascari Dead

Hilda Lascari, sculptor and member of the National Academy, jumped to her death Mar. 7 from a solarium window on the eleventh floor of the French Hospital, New York. Mrs. Lascari, who had been under treatment for a nervous breakdown, was the wife of the prominent portrait painter, Salvatore Lascari. She was 52 years of age.

Born in Sweden, she obtained her first art training in Stockholm. After spending much time studying in Greece and southern Europe, she came to the United States in 1916. She won the Watrous gold medal of the National Academy in 1926 for her statue of an adolescent girl *Awakening*. Her *Zephyr*, a bronze head, won the National Arts Club prize of the National Association of Women Painters and Sculptors, and her *Madonna and Child* was awarded the McClees Prize of the Pennsylvania Academy.

SALMAGUNDI OIL ANNUAL: The annual oil exhibition by members of the Salmagundi Club, larger this year and unusually interesting, is being held until April 2. The prize winners will be announced in the next issue of THE ART DIGEST.

WILLY LEVIN SCULPTURE

March 22nd to April 3rd

MONTROSS GALLERY
785 Fifth Avenue, New York

15th March, 1937



The Golfer: YASUO KUNIYOSHI

Painting in the Nineteen-Twenties

THE NOT FAR DISTANT but somewhat obscure period of 1920-1929 is brought to light in an exhibition by 18 American artists called "In the 1920's," at the Downtown Gallery, New York, until Mar. 27. It is interesting to note that the characteristics that distinguished the artists' work at this time are still to be noted in their present examples.

Attention is particularly focused on Kuniyoshi's self portrait the *Golfer*, which was considered startling back in the exhibition days of 1925. A still life *Guitar* is one of the first canvases done by Nicolai Cikovsky in this country. Georgia O'Keeffe is represented by some rather timid flower designs of 1928 and Anne Goldthwaite shows a pleasing portrait of a *Young Woman*. Much progress has been made by Bernard Karfiol since the days of his 1924 *Reclining Nude*. A finer spirit and more artistic workmanship mark his present nudes in contrast to this rigid and toilsome example. The first alabaster carving by Robert Laurent from 1922 (now turning to a light brown tone) is seen, as well as the first wood carvings

of this sculptor. Other living artists included are John Marin, Charles Sheeler, Stuart Davis, Nils Spencer and Dorothy Varian.

Six artists recently deceased, who also contributed greatly to this period, are "Pop" Hart, Glenn Coleman, Preston Dickinson, Charles Demuth, Samuel Halpert and Jules Pascin. Important among these exhibits which have been assigned to a special room are the animated water colors of Hart and the splendid temperas by Glenn Coleman. A fine portrait *Mary* by Pascin is worked in his inimitable manner of drawing the composition on canvas with pencil and blurring the elusive forms. Dickinson is represented by a still life, Demuth by a water color, *Rise of Prism* and Halpert by an interior composition *Pink Curtain*.

NATIONAL ARTS CLUB JUNIORS: An exhibition of work by the younger artist members of the National Arts Club, New York, is being held in the galleries of that institution until March 31.

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The Bacchanale: MALVINA HOFFMAN

Virginia Reviews Career of Malvina Hoffman

A COMPREHENSIVE EXHIBITION of the work of Malvina Hoffman, including reductions of her "Hall of Man" anthropological studies and featured with the *Bacchanale* frieze, shown publicly for the first time since it was finished in 1917, provides the season's highlight at the Virginia Museum of Art at Richmond. The three main halls and several adjacent exhibition rooms of the splendid, year-and-one-half old museum have been turned over to display the 150 pieces of bronze, marble and plaster figures comprising the exhibition. Sponsored by the State of Virginia and the City of Richmond, the exhibition was opened for a preview attended by critics and writers from New York, Philadelphia and Baltimore.

Miss Hoffman, who gained prominence as the creator of the "Hall of Man" figures at the Field Museum in Chicago, recently made her literary debut as author of the autobiographical *Heads and Tales* in which she describes early training and her experiences while doing these pieces. The *Bacchanale* frieze is a series of 26 bas-relief panels in marble depicting every movement made by Pavlova and her partner Mordkin in their famous dance of that name. The dance itself, which takes only four minutes to complete, was watched hundreds of times by Miss Hoffman in order to catch each movements on her sketch pad.

The sculptor was so affected by the death of Pavlova in 1931 that she has refused until now to place the frieze on exhibition. The panels are duochromed with the figures silvered against a brown, patined background.

As with all of Miss Hoffman's work the movement is strong and thrown into continuous time by the handling of the light drapery and veil. Lacking a certain simplicity in modeling, as compared with many superb "Hall of Man" figures, the panels have a theatric quality, however, appropriate to the subject.

What Miss Hoffman loses of modeling simplicity in the quasi-two-dimensional medium, she gains in sculptural quality in her figures in the round. Her large *Elemental Man*, showing a primordial figure writhing out of rude, faulted and striated rock, is a true sculptor's conception. Among the many small figures, is one showing a Mongolian dancer with bow and arrow, realized with only the essential planes.

A work not previously shown is a model for a peace memorial in the form of an obelisk decorated at the base with bas-relief of the *Four Horsemen of the Apocalypse* and surmounted by a figure of the archangel done in fiercely portentous and uncompromisingly archetectonic planes. For this monument, which would be 25 feet high, Miss Hoffman has marshalled all the apocalyptic anathemas to rail effectively against the curse of warfare.

The prodigious work by this talented woman, her adventures and experiences, and her most readable *Heads and Tales* (p. 31, 15th October issue, *THE ART DIGEST*) place her in the top rank of American women in the arts. The Virginia exhibition, staged effectively by Thomas C. Colt, Jr., the director of the museum, reveals an inherent if inherited artistic sensitivity realized to its very fullest extent.

A Tattered Ghost

THE RETROSPECTIVE EXHIBITION of abstract and cubistic art, another of the imposing displays now touring the country under the aegis of the Museum of Modern Art, paused at the Baltimore Museum (until March 17) and there was given a most eloquent funeral oration from the pen of Sibilla Skidelsky, art editor of the *Washington Post*. Miss Skidelsky, whose last rites for the Dada-Surrealist movement were reprinted in the February 15th issue of *THE ART DIGEST*, felt her eye "jaded by viewing the fleshless bones of the tattered ghost of Cubism." The moderns, she contends want truth, if not beauty, in painting and sculpture, and refuse to tolerate monotony of lines and planes.

"Cubism," writes Miss Skidelsky, "has rested peacefully in the dust of the ages for a sufficient length of time to make its retrospective exhibition absolutely harmless. Except at the New York customs-house, it aroused no controversy, but only mild historical interest—the sort of curiosity one has toward prehistoric objects, ancient papyrus or undecipherable texts of remote languages lying in archives at some academy of inscriptions . . . Any artistically educated person knows that cubism is not only not new, but that it is non-existent in our contemporary world, and belongs to history.

"This is no time to fulminate against it. Invetives here are useless and might reopen an interest which long ago has waned. Even the hated, the despised are unmolested and respected after death. What is altogether gone, without hope of resurrection, enters into the serenity of scholastic studies. Whether it is art or not matters very little, because either way it would not be 'living' art."

Miss Skidelsky regretted the absence from the Baltimore exhibition of the Picasso rugs, which Miss Therese Bonney would not trust to the hazards of touring America. Cubistic rugs, she finds, were "perhaps the most successful and the most interesting achievement of the school, as such patterns produce decorative and appropriate designs for carpets.

"Quietly, unostentatiously buried was the movement, and unrevengedly forgotten. It was not a sham movement, like the Dada-Surrealist plague. The effort to bring painting back to a sense of form, of mass, of depth, of architectonic construction, was sincere and honest. However, if impressionism was boneless, cubism was bones and nothing but bones, a skeleton.

"Among cubists, too, of course, there were impostors, but this cannot be said of the leading exponents, at least not in the early fiery epoch. Picasso, in particular, was a talented draughtsman, whose main misfortune happened to be a spirit of commercialization, of salesmanship, which led him to cheapening repetitions. He finally outlived the movement

[Please turn to page 29]

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JUST AS A CONTROVERSY seemed about to get underway on the matter of the name and the function of the National Gallery of Art, made possible by the Mellon gift, word comes from Washington that a means will be provided for a settlement agreeable to all sides. On March 10 announcement was made in the nation's press of plans for a \$4,800,000 national museum to be sponsored by the President, which will function as an American "Luxembourg" to stress portraits and contemporary art as a supplement to the more rigid National Museum. The announcement follows in part a suggestion made in the 15th January issue of THE ART DIGEST that "it is to be hoped that some means will be worked out, when and if Congress accepts Mr. Mellon's gift, by which contemporary American art may be included in the American 'Louvre'—even though it be housed first in an adjacent 'Luxembourg' until time has given its approval 'of highest quality.'"

According to the New York *Herald Tribune*, a bill embodying the plan has already been drawn up, and, it is understood, President Roosevelt has given his enthusiastic approval. The measure, which calls for a \$4,800,000 building to form part of the same group as the new national gallery, is to be introduced in the Senate by Senator David A. Walsh, Democrat, of Massachusetts.

"The museum," continues the dispatch, "would be called the Smithsonian Gallery of Art. It would be entirely supplemental to the National Gallery, since Andrew W. Mellon, whose collection is to form the nucleus of that institution, has specified that the National Gallery, which he is also giving the money to build, shall not contain anything but pictures and sculpture of established greatness."

"In some degree the new museum, if Congress approves the idea, would bear the same relation to the National Gallery as the Tate Gallery does to the English National Gallery, or the Luxembourg to the Louvre. One of the most important features of the new museum would be its collections of the works of living Americans. As some of these pictures acquire the permanent sanction of time's approval, they would be transferred to the National Gallery, just as the Manets have gone from the Luxembourg to the Louvre, or as other pictures have gone from the Tate's modern collections to the British National Gallery. One of the new museum's definite functions would be to foster contemporary art."

"Equally important, however, would be the national portrait gallery housed in the new museum. It is hoped that Mr. Mellon may consent to have the great group of American portraits in his collection allocated to this national portrait gallery, since their interest is chiefly historical rather than artistic. Many other portraits of celebrated Americans are



Powdered Snow: A. SHELDON PENNOYER

Pennoyer's World of Snow and Ice

A WORLD OF SNOW AND ICE with ski runners making long tracks down steep slopes is the dominating subject in A. Sheldon Pennoyer's exhibition at the Ferargil Galleries, New York, during March. An accomplished skier himself, Pennoyer knows his subject to the last detail. He has won prizes on the Cresta Toboggan Run at St. Moritz and has traversed the Rocky Mountain ranges, the Swiss Alps and the high hills of Connecticut. The vastness of Pennoyer's blue and white world is sometimes emphasized by small figures, which, placed against a boundless background, produce a peculiar feeling of space. Long tracks breaking the snow effect a strange perspective. Pennoyer performs the difficult feat of portraying arrested motion in mid-air in his *Over the Road*, with its three figures poised like birds in flight.

The artist is effective in harmonizing his skiers with the varying tones of his canvases, which are sometimes developed in green and warm rose tones. Some of the exhibits have

dramatic qualities such as *From Upper Levels*, a fast descent; *Gully Running*, showing the sportsmen trying out unbroken fields; and *Powdered Snow*, a group of skiers leaving a trail of white dust behind like little puffing locomotives. *Downhill Race* shows a group starting out, while *Fair Going* has the verve and zest of fast and easy sliding. Pennoyer paints for an ever-widening audience for America has taken up this bracing sport in amazing numbers. More than 50,000 excursioned to the Eastern ski slopes on Washington's Birthday and one Western railway took advance reservation for 3,000 holiday skiers on a train that would comfortably hold 600. One of Pennoyer's canvases, *Going Places*, shows a group from a packed "snow train" trudging along in search of a hill to descend.

The two winter scenes without skiers are of a rural section in Connecticut and a small Alpine church. Snow-laden fir trees and broken lights and shadows add a decorative touch to these paintings.

already in the possession of the government.

"In its collections of textiles, porcelains, glass, jewelry and the like the museum would perform the function of the British Museum minus its library. Great masses of material representing the minor arts already have accumulated in the possession of the Smithsonian, and these would be transferred to the new museum. Also transferred would be the Smithsonian's present collections of pictures not found to be of high enough quality to merit exhibition in the new national gallery."

The plan for the new museum was worked out by Dr. C. G. Abbot, secretary of the Smithsonian; Dr. Alexander Wetmore, also of the Smithsonian; Admiral Christian J. Peoples, director of procurement for the Treasury; Edward Bruce, chief of the Treasury art program, and Frederick A. Delano, chairman of the National Park and Planning Board.

A Smithsonian Gallery Commission, composed of the officials mentioned above, with the addition of the chairman of the National

[Please turn to page 29]

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

Again French art has taken over the galleries with a half dozen excellent shows of modern and near-modern Parisian work on view. Leading them all, of course, will be the Manet show at Wildenstein's opening on the 19th. The bulk of the native flora is comfortably hanging in the National Academy annual, current at the Fine Arts Building. The Metropolitan's delightful theme exhibition of Sporting Prints and Paintings is providing a novel deviation from the tiring round of Still Lifes, Seated Figures and Femmes se Coiffantes that crowd so many art shows. Among the many one-man shows are several foreigners showing in America for the first time, as a New York debut has lately taken on more importance for painters working on the other side. Thus Durand-Ruel are presenting the veteran of their Paris galleries, Dietz Edzard; Newhouse Galleries are showing work of Kostia Terechkovitch from Paris; Robert Greenham from England is presented at the Hudson Walker Galleries; Kristians Tonny, a young Dutchman, was shown at Julien Levy's; Marie Sterner Gallery has a German exhibitor, Karl Zerbe; and the Georgette Passadoit Gallery presents for the second time in America the work of Biala, the brush name of Mrs. Ford Maddox Ford.

Starkweather

A one-man show that drew considerable, though conflicting, comment was that of paintings by William E. B. Starkweather held at the Fifteen Gallery. Royal Cortissoz, of the *Herald Tribune*, labeled him an "American with something to say." He is a competent craftsman, noted Cortissoz, "but what makes this one of the better episodes of the season is its suggestion that the painter has ideas. He makes this suggestion in two admirable watercolors, one called *Fantasy on the Van Gogh Theme* and the other *Fantasy on the El Greco Theme*. In the first he sees the unhappy Dutch painter overshadowed in his studio by the figure of death. In the other he envelops El Greco with pictorial recollections of his diverse motives. Both designs touch the imagination, an occurrence rare enough in contemporary art."

Malcolm Vaughan, on the other hand, was less enthusiastic in his *American* review. More rule of the thumb than spark of genius, thought Vaughan. "His drawing, coloring and

The Orient: WARD MONTAGUE



composition are honest enough, indeed, earnestly sincere. His attack is carefully direct, and on occasion fairly vigorous. What is missing is the quality of inspiration."

Sol Wilson Finds Favor

The exhibitor at Babcock Gallery, Sol Wilson, displayed a certain power in his sea-coast oils. "He has mellowed and enriched his color since he last exhibited here several years ago," observed Burrows of the *Herald Tribune*, "using a more pliant brush. Two of his best, most substantial canvases are *The Breakwater* and *The Squall*, a painting of massive rocks with a storm breaking. Simpler harmonies, with gray tones prevailing, are characteristic now and there is good strength in his paintings."

Devree, in the *Times*, spoke of "his tendency toward dark tones and rather heavy paint vigorously applied—power rather than subtlety."

The paintings deserve praise, noted Vaughan, of the *American*, and added: "Should he succeed in deepening his thought—in manifesting aspects of nature more significant than those which now tend to occupy him—he stands likely to make a name for himself. That outcome seems not impossible for as far as he goes this painter shows artistic intelligence."

Dutch Diabolism

The Julien Levy offering—paintings and drawings by Kristians Tonny—provided an interesting show of surrealist diabolism. Tonny's drawing, far stronger than his oils, are done by some sort of transfer process. Edward Alden Jewell, rounding up several items of importance under the general heading "Fantasy Rears Its Head" in his *Times* page, found none of the Dalian type of surrealism. "Rather," wrote Jewell, "do they seem—these queer, perverse, obscure, half-sinister and half-impish fancies—the spontaneous expression of an individual spirit, fashioning strange music out of the motifs of an individual experience."

A splendid essay by Glenway Wescott about the art of Tonny appears on the catalogue leaflet and was recommended by all the critics. Every once in a while these catalogue essays on the 57th Street programs turn out to be gems of critical writing. Is anyone saving them for collective publication?

Some Sculptors

Sculpture exhibitions have been few. Doris Caesar's plastic work at the Weyhe Gallery struck a note of individuality that proved interesting. Her preoccupation with movement has now become more abstract a research into rhythmic laws, according to Jewell, of the *Times*. Thus, he wrote, "she is concerned now with rhythm and with rhythmic design. The forms are freely distorted to fit this scheme. Grotesque elongations dismiss normal human anatomy with a curt good-bye."

"Academicians may be shocked; but once you have accepted the non-naturalistic sculptural approach, the rhythms speak, often, with no little plastic eloquence."

Richard Davis showed the result of his Bourdelle, De Creff, and Ben-Schumel training in a show of stones and bronzes at Ferragil Galleries. His talent is obvious to Burrows of the *Herald Tribune* who saw a progress in the different pieces from naturalism toward "simple, robust, imaginative style." Devree, of the *Times* found an individual style evolving in Davis' work, a good decorative sense

The Art Digest



Siesta: JOSEF PRESSER

and a feeling for the individual possibilities of the various media."

Speaking of Bourdelle, a group of his drawings of Isadora Duncan were displayed at the Gimpel Gallery, which Malcolm Vaughan, of the *American*, labeled "the most immediately captivating show of the week." He thought the combination of such a poet of form as Bourdelle drawing such a "modern evangel of form as Duncan" a rare experience. Wrote Vaughan: "They are swift sketches by a master, exquisite in themselves and doubly remarkable because they constitute a monument of Duncan's art, the most living monument of her that now remains to us. Every one of these sketches is captivating. Half a dozen of them rank among the most cherishable souvenirs of modern drawing ever seen in this country."

But again Vaughan and Cortisoz disagree. The *Herald Tribune* critic, recalling his various meetings with the agile Isadora, wrote, "I remember our going over the many plates in a big German work on Greek vase painting and how she told me of the linear ideas she had derived from them and adapted to her work. She knew all about purity of line and her dancing proved it. You would hardly guess it from Bourdelle's drawings. In them he again and again uses two or three lines where one would suffice, and the misrepresentation of Isadora's style is manifest."

Presser and Lever

The long array of other interesting exhibitions in March deserve more mention than space allows. The drawings by Joseph Presser won comment from the critical Cortisoz who wrote in the *Herald Tribune* that "in everything that he does Mr. Presser is a powerful draughtsman, unmistakably moved by an original instinct. There is nothing academic about him. He looks life in the face and depicts it with draughtsmanship that is direct and energetic."

At the same gallery Hayley Lever showed landscape and still lifes found worthy by the same critic. "He puts his pictures together with good judgment," wrote Cortisoz, "but he is also spontaneous, striking out as though with an ever lively impulse."

Briefer Notes

Two interesting artists are exhibiting at Studio Guild. Water colors of various flora by T. Towar Bates who left Wall Street before

the crash to do the things he always wanted to do, give the gallery a quiet, mid-summer calm. At the same galleries are works by Ward Montague (reproduced), mostly water colors of Taxco and Oaxaca, the Gloucester and Woodstock of Mexico. Montague did most of his colorful pieces during the rainy season, when the sky, unlike in the United States, is not overcast and colors are brilliant.

At the Delphic Studios were two artists in one-man shows, Dorothy Austin, Max Arthur Cohn . . . Latta Kingan showed dramatic pieces from the Southwest landscape at the Montross Gallery . . . Otto Botto's deep-painted work at the Contemporary Arts Gallery was marked "piquant" by Klein of the *Post* . . . Stella Buchwald was called "Dour Realist" for her relentless canvases at Another Place, by Burrows of the *Herald Tribune* . . . The Westermann Gallery has a group of German water colorists on display . . . Progressive Arts' members show this month is worth visiting for new timber among the painters . . . A new gallery has opened across the street from the Modern Museum. It is the Neirendorf Gallery, a branch of the same firm in Berlin. Karl Neirendorf has been an active figure in German art for years, one of Germany's best impressarios and he ought to be a decided asset to the New York art world. A College Art show of Kandinsky paintings are now on view there and other exhibition listed for the future promise much of interest . . . R. H. Macy's Gallery has taken on new life with an excellent show of contemporary paintings this month. Considering the job they proved can be done with \$4.98 dresses and \$100 bedroom suites, it is to be hoped they really get serious now. . . .

A thought for Easter will be enshrined at the Grand Central Fifth Avenue Galleries from March 23 to April 5 in the way of a 7-foot-high canvas by F. Luis Mora. The veteran artist makes a fervent, sincere plea for peace. It is really a translation in terms of an epic painting of the feelings Mora had one day years ago and jotted in his note book. Like Michelangelo's conception on the Sistine ceiling, Mora felt poignantly the endless cycle of war and destruction, youth and newly blossomed manhood rising endlessly to end in the filth and decay of the world's desolate battlefields. Flags, cannons, petards, guns, young men, bayonets, crowd the great picture while a saddened Christ sits, perhaps more sadly enthroned, to wearily say always and endlessly, "Forgive them, they know not what they do."

The Hangout: SOL WILSON



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Portrait of Jane: WILLARD NASH

Nash's Nudes

AFTER NEARLY 10,000 PEOPLE had trooped through Hollywood's Stanley Rose Galleries during the first week of Willard Nash's retrospective exhibition of oils, water colors, drawings and lithographs, it was found necessary to extend the show an additional two-weeks, until March 15. Nash is the Santa Fe painter whom Diego Rivera listed as "one of the six greatest living American artists," and of whose painting said: "Nash's work proves there is still personality in American art."

The exhibition traced twelve years of evolution and progress. Coming to Santa Fe, where he lived and worked until he settled in California a year ago, Nash went through several periods before he eventually "found himself." The clarity of form, brilliance of light and vast spatial relations of that high-elevation country changed the poetic impressionism of his early Whistleresque period to one of massed and accented color and sharper form blended to vivid decorative effect. Through periods of studio composition, periods of "organization" interest, and then into and out of a period of cubism, he emerged ultimately and logically into the exquisite period of nudes, which are his own simplification of form. Nash says that "painters of all time have used the nude for abstract compositional form, but only those who have retained the human element instead of going off into a completely abstract world of their own, have retained the essence of great art."

"Willard Nash paints pictures that I like to look at long and quietly," wrote Arthur Millier in the *Los Angeles Times*. "He is convincing evidence that the 'way,' of which Cézanne said he was the primitive, is far from tramped to its end. For that 'way' was a search for a serene, a 'classical,' if you will, form for modern reactions to nature. There is nature—solid, tangible, visible. Color and tone tell us through the eye how near, how far, how soft, smooth, rough or hard. But the canvas is flat. To make it appear to bulge is a mere trick. Yet there must be form and rhythmic order, too, or it is no art."

Speaking of *Landscape, Santa Fe, 1935*, Mr. Millier said: "Nature cannot be grasped whole. A poem sings smoothly only because each word is right in itself. A painting like this one is done that way, a brush-word at a time. Painting such a picture is not like

assembling a car nor is it just a lyrical transcription from nature, inspired by impulse. It involves a fine balance between thought and feeling to keep such a picture alive yet tranquil."

Nash was born in Philadelphia in 1898, attended the Detroit Art School, was once the highest paid boy soprano in America, has been painting since he could write, and admits he made more money as a commercial artist at the age of 16 than he does now. In his youth he acted with and designed sets for Jessie Bonstelle in Detroit and was widely known as an amateur boxer. He is the third ranking pistol and rifle shot of the Southwest, with sectional rating in the Eighth Corps Area.

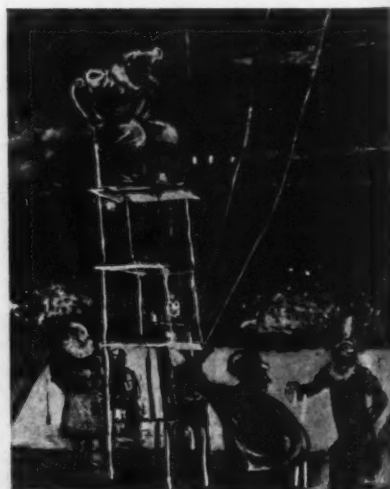
The Big Top

THE CLOWN, with his smirking calcimined face and bouncing white poodle dog, plays an important part in Boris Aronson's exhibition of oils, gouches and drawings, at the Boyer Galleries, New York, until Mar. 20. This artist, who designed the stage sets of "Three Men on a Horse" and "Small Miracle," traveled with the circus in order to portray the various phases of circus life from intimate peeks into dressing rooms to rehearsal scenes and the finished performance under the big top. *Self Portrait* is Aronson dressed as a clown grinning in typical clownish fashion.

That Aronson thoroughly enjoys himself with these circus subjects is evidenced in the fresh spirit reflected in all three media. His rapid method of summing up a picture and his unhesitating execution brings to life the stirring excitement of blaring bands, vendors calling their products, the thud of horses' hoofs, and the moment when thousands of eyes look from one ring to another hoping not to miss a single thrill.

Ever alert to catch the peculiar humor of circus life, Aronson knows that the clowns are the soul of entertainment. The gouache *Rocking Tables* shows the familiar trick of a clown perched like a strange bird on the top of five tables before they swing into a wide arc and then go crashing before a gasping audience. The clown bows, the timing has been perfect, the audience pleased and the trick—still good. Speedy motion and the particular arrogance of the circus horse is deftly caught in *Circus Rider* with a clown making a flying leap on the back end of the horse. In this world of grease paint and glitter, Aronson found the *Mentalist*, an empty-faced woman waiting to read the minds of passerbys.

Rocking Tables: BORIS ARONSON



The Art Digest



Idle Craft: ERNEST S. LUMSDEN

Lumsden of India

THE SUN-BATHED STREETS of India and its active river fronts are popular subjects with Ernest S. Lumsden, now having his first comprehensive American showing of prints and drawings at the Guy Mayer Gallery, New York, until Mar. 27. Bare-legged natives are busily at work in some of these scenes of native Indian life; in others pilgrims journey to the river Ganges for worship. Lumsden never plays up dramatic motifs, but tells his story in a crisp and brilliant manner. A typical subject is *Idle Craft*, with the pattern spread over the plate; much of the great river is visible while far in the distance is a faint horizon.

In most of his prints Lumsden deals with sun-filled spaces and great distances. He suggests an India with the unfathomable charm of an ever changing present, seeking out the palace, the temple, the bazaar and the traffic of the market place. An interesting addition to the show is a room of original drawings for some of the etchings. Delicately treated and much detailed, they reveal Lumsden's fine draughtsmanship.

Lumsden first began his art career as a figure painter, with a strong leaning towards portraiture, but an innate feeling for line responded to the appeal of etching. With text book and experiments he taught himself to use the needle and acid in the traditional manner until gradually he found his way to an individual expression. He etched his first plate in Madrid in 1905, and two years later went to Paris. The "Scottish Set" of 1909 next claimed attention, for during this year he was elected an Associate of the Royal Society of Painters-Etchers. The wanderlust had by then awakened in him and he began his travels Eastward. A subtle change came into his work and light began to assert a dominance.

Malcolm C. Salaman believes that if there had been no such cities in the world as Benares and Jodhpur, no such river as the Ganges, Lumsden would have felt it necessary to invent them. "For not until he heard them calling to him out of the very heart of the East, and his artist spirit found them, and

his pictorial imagination began to respond to the wonder of the strange beauties offered by their immemorial aspects of native life and structure, did he find himself completely as an etcher," wrote Mr. Salaman in *The Print Collector's Quarterly*. "The mere mention of a Lumsden etching now invariably conjures up visions of Benares and the Holy River, sun-suffused in dream-like quiet or animated with crowds of bathing pilgrims, or maybe strangely illuminative glimpses of the desert cities of Rajputana, with a vitality of artistic beauty that seems to interpret the spell of India's mysterious actualities with an intuitive truthfulness of suggestion."

Schongauer Gems

ENGRAVINGS by Martin Schongauer—thirteen perfect examples of this master's rare evolutionary genius—constitute an unusual exhibition at the galleries of M. A. McDonald, New York. In pristine condition and ranging through Schongauer's entire repertory of subject matter, sacred, profane and ornamental, these prints should provide an unforgettable experience for the lover of fine engraving.

"Before the birth of Martin Schongauer in 1445," writes Robert McDonald, "there had been fine goldsmiths, painters and engravers, and the technique of engraving had been developed almost to its full extent. But what makes him of such special interest to us and of such importance in the development of graphic art is that he was a blending of all the artistic knowledge and tradition of his century."

"Everything he learned from his predecessors (like Master ES) he brought into focus in an intense simplicity that gradually eliminated non-essentials and concentrated on form—so successfully that he has been called the "father of the third dimension" in graphic art. And so it was Schongauer who became the link between Master ES and Albrecht Dürer.

"With his understanding of the Gothic ideal of beauty, Martin Schongauer became the most popular engraver of his time. His art is perhaps one of taste rather than power, of intelligence rather than passion; a highly realized objective art that exudes perfection and detachment—today its very serenity makes us uneasy."

Christ Crowned with Thorns:
MARTIN SCHONGAUER



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Along the River: B. J. O. NORDFELDT

New England as Seen by Nordfeldt

RECENT LANDSCAPES AND FIGURES done in New England last summer comprise the one-man show of B. J. O. Nordfeldt on view until March 27 at the Lilienfeld Galleries, New York. A Swedish-born American who studied in New York, Paris and England, Nordfeldt has spent much of his time in the Southwest. The bulk of the oils in the present exhibition were, however, done in the sleepy environs of Newburyport, Mass.

Under the direction of Nordfeldt's brush the trees and streets of proud, staid old Newburyport are thrust into new and exhilarating roles to burst with fresh life. Working in brilliant greens, browns, whites and reds applied dashing, the artist has bombarded the visible atoms of form into their component electrons of force, growth, and direction. In the *Old Apple Orchard* the trees billow with Bergsonian élan; there is a brushy quality. The *Captain's Walk* betrays the Scandinavian feeling for moodiness in nature seen darkly. *Along*

the River, a landscape in which the white village buildings squat possessively on the canvas, moves with warm summer life.

In all of his canvases Nordfeldt reaches out for romantic expressiveness, working lustily and caring little for what the eye alone has seen. The figure pieces are done with the same love of pigment as the landscapes. In his city scenes, particularly *Parade in the Rain*, showing a silly fife and drum corps stepping smartly across the vacant city square, the buildings and voids between them are balanced into an expressive third dimension.

Perhaps it is his Scandinavian origin that accounts for this refreshing report from New England. The artist has felt, whatever its source, an aesthetic content that is as much a part of the paint it is painted with as Sibelius' moods are a part of sound.

Nordfeldt's work is represented in museums of a dozen American cities as well as of Paris, Oslo, and Sidney, Australia.

A Turner Auction

AN IMPORTANT SALE of works by J. M. W. Turner in water color and other media, the property of John Anderson, Jr., founder of the Anderson Galleries and author of *The Unknown Turner*, will be held at the Plaza Art Auction Galleries, New York the evening of March 18. The catalogue lists 150 lots.

Among outstanding water colors included are *Canal at Venice*, formerly in the collection of Joseph Pennell; *War of 1812-1815, Historic Engagement Between the Shannon and the Chesapeake*, one of his outstanding marines; an inscribed water color *A Lake in Switzerland*; and *Figure of an Italian Peasant Woman*, showing an old world market woman with her basket balanced on her head.

Other interesting pieces are the gouache, *Room in the Sultan's Harem at Constantinople*, showing eight female figures; *Melrose Abbey by Moonlight*, a pencil drawing polished with agate; pencil landscape, *Comprehensive View of Symrna*; and a sepia, *Ruins of the Parthenon, Athens*.

Though he is generally thought of mainly as a landscapist, the Anderson collection reveals a Turner who could turn with equal dexterity to a diversity of subject matter in his more informal pictures. Mr. Anderson spent many years gathering this collection, which is considered one of the important Turner sources.

A Tour of France and Italy

A summer sketching, painting and art appreciation tour of Italy and France, under the direction of John M. Sitton, Fellow of the American Academy in Rome and well known artist and teacher, is being conducted by the James Boring travel organization.

The cruise sails from New York, June 12, on the Conte Di Savoia; but for those unable to leave so early, a special group will sail early in July, joining the rest of the party in Italy. The itinerary is particularly inviting. Headquarters will be established at various art centers—Florence, Rome, Venice, the French Riviera, and in Provence. From there, leisurely motor tours will be taken into the surrounding country, giving ample opportunity for painting and sketching. Under the guidance of Mr. Sitton, visits will be made to many museums and points of art interest. In addition to constant coaching and suggestions, Mr. Sitton will also give instruction in water color painting and drawing.

PENNSYLVANIA FELLOWSHIP AWARDS: Faye Swengel Badura, New Hope painter, won the gold medal award of the Fellowship of the Pennsylvania Academy for "the best painting in the annual exhibition", with his *Boy With Rooster*. Carl Lindborg won the Mary Audubon Post prize of \$50 with his *Girl With Flowers*.

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THE PRINT MAKERS: OLD AND NEW

Fresh Blood

ENGLISHMEN captured the top two out of three awards at the 18th annual International Print Makers' Exhibition, on view at the Los Angeles Museum through March. Allen W. Seaby was awarded the gold medal for his color block print, *Colosseum*; Richard Pearsall won first honorable mention for his drypoint, *Rio Della Fava*; and to the American, Linwood Easton, went the second honorable mention for his drypoint, *Shingle Shop Near Appleton*. The English section is 41 prints strong; France and Russia are absent; Germany has one exhibitor; Hungary and Italy have two each.

Presenting a contrast of American vivacity and English calm, the show's outstanding news value to Arthur Millier of the Los Angeles Times is in the steady emergence of "a new crop of Americans bringing fresh blood into the dry veins of professional print making."

"The newer American recruits to print making," wrote Millier, "step more boldly into the turmoil of contemporary life than did or do the more accustomed professional print makers."

"The tang of experience translated into consciously organized forms is communicated by lithographs such as *Newsboy*, by Paula Gerard, the grim *Exiled*, by Edith Bry, the richly worked character piece of three slum women in *Gossip*, by Regina A. Farrelly.

"All through the American section I am impressed by the direct expressiveness of works by comparative newcomers. Regulars such as Levon West, Gordon Grant, Walter Tittle, Roi Partridge, John Taylor Arms and even Thomas Handforth and Stow Wengenroth seem caught in the toils of their own technique, compared with such direct, humorous, poetic or serious prints as the two satirical etchings of sailors and business men by Paul Cadmus, the Hollywood studio lithos by Mildred Coughlin, the lovely *Along the Orchard*, by Henry E. Winzenried the aquatints by Doel Reed and Orie Van Rye, the drypoint *Cornwall Bridge* with its just esthetic translation of the American scene, the wood engravings by Paul Landacre and Clare Leighton."



Dr. Faustus: REMBRANDT

Stein Print Collection Goes Under Hammer

THE NOTABLE COLLECTION of etchings and engravings formed by the late Leonard L. Stein will be dispersed at the American Art Association-Anderson Galleries the evening of April 2, following exhibition from March 27. This collection, which may be classed among the best to be offered at auction in recent years, comprises works by masters from the 15th century to the modern school.

Among the earliest examples are a superb proof on bull's head paper of *Descent into Limbo* by Martin Schongauer (died 1448); the rare *Death of the Virgin, the Circumcision*, and *S. Jerome Painting a Portrait of the Virgin* by Israel van Meckenem (died 1503); the famous Dürers *Adam and Eve, Melancholia, St. Jerome in his Cell, Knight, Death and the Devil, the Coat of Arms with a Skull*, the Theobald and Fisher copy of the *Holy Family* and others of the Madonna series; and *David Playing before Saul* by Lucas van Leyden (1494-1533). One of the most highly important items in the collection is Rembrandt's famous masterpiece, *Christ Healing the Sick* (the Hundred Guilder Print). This is a superb proof in the rare second state, from the Liphart collection. Other works included by this master (1606-1669) are unusually fine proofs of the great *Three Crosses, Christ Presented to the People, Christ Preaching (La Petite Tombe)*, and the superb portrait of *Dr. Faustus*, this last

proof from the Hubert and Firmin-Didot collections. Others of the old masters represented are Beham, Pencz, Raimondi, Van Ostade, and Ruysdael.

Of the modern age there are proofs of celebrated works by Whistler, Haden, Forain, Pennell, Palmer, Griggs, Hassam, Legros, Lewis, Eby, Lee-Hankey, McBey, and others. Among the Whistler group a fine proof of *Little Venice* is most notable.

Several other important sales are scheduled for these galleries during the next fortnight. Rare Americana from the collection of Herbert Lawton, well-known Boston connoisseur, will be sold the afternoons of April 2 and 3, following exhibition from March 27. The furniture is by the foremost craftsmen of the Colonial and early Federal periods and includes McIntire, Seymour, Duncan Phyfe, Townsend and others—practically all with their original finish. Among the thirty portraits are two Gilbert Stuarts, *John McLean* and *Ann Amory McLean*; the Copley, *Elizabeth Ross Tyng, Aged Sixteen*; and an Edward Savage, *The Washington Family*, now in the Mellon Collection. During the second session of this sale will be sold the unique silver Monteith by John Coney, the property of George C. Gebelein of Boston.

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THE PRINT MAKERS: OLD AND NEW



Environs de Rome: COROT (Etching)

The Golden Age of Engraving—a Memorial

AMERICA'S PIONEER PRINT DEALER, Frederick Keppel, is being honored this month, on the 25th anniversary of his death by the New York firm bearing his name with an exhibition of prints which he loved and used to illustrate his familiar book, *The Golden Age of Engraving*. This orange-bound book has served as a standard volume on prints since its publication in 1910, and in it is recounted Mr. Keppel's personal adventures among etchings, engravings, print collectors and collections.

Mr. Keppel's catholic taste in prints extended from the early masters to print makers of his own day and of the latter he placed at the top one American and one Englishman, Whistler and Haden. Among the early masterpieces represented in the show are Dürer's *Knight, Death and the Devil* (which is sculptured on the facade of the firm's former building, now occupied by the Val-

entine Galleries); Schongauer's *Angel of the Annunciation*; and Rembrandt's beautiful, wet landscape *The Three Trees*.

One of the most interesting features of the show is the group of line engravings which are "after" famous paintings. Marchi's *Oliver Goldsmith*, after Reynolds; Dunoyer's *Madonna of the Rocks*, after Leonardo's famous work; and Muller's *St. John the Evangelist* are outstanding examples of this passing phase of engraving. In the days before photo-engraving these men worked tediously in a technique which they brought to an almost unbelievable point of perfection in order to bring great and inaccessible paintings to the many.

One of the most interesting of the prints included is the etching, *Environs de Rome*, by Corot. The great 19th century French painter did only about six etchings, none of which is often seen. His Rome landscape,

which Keppel used as an illustration in his chapter, "Modern Disciples of Rembrandt," is a strong, deeply bitten picture and reveals a Corot of the early figure pieces rather than the flecked landscapes, a seeker after form rather than mood.

Both Whistler and Seymour Haden, the distinguished London surgeon-etcher, are each represented by a group of several prints, including the latter's famous *Shere Mill Pond*. The butterfly appears on many of the Whistler prints reminding us till eternity of the "gentle art of making enemies." An unusual Fantin-Latour from his music series, several prints of Buhot, Pennell, Bracquemond, Meryon and, marking the changing tastes, Millet, are included. Other print makers represented are Nanteuil, Appian, Palmer, Legros, Drevet, Rosapina, Simon, Lalanne, Daubigny, Jacque, Bervic, McLaughlan, Platt, Tissot, Van Muyden and Rajon.

Representing the fine taste of an individual of an earlier generation, this exhibition comes as a refreshing reminder of the work of masters less familiar to moderns. And the assembly of so many varied and fine prints reveals a great deal about Mr. Keppel, himself.

Immortals

THE ROULLIER GALLERIES of Chicago, tired of waiting for the last vestiges of the fog of the depression to lift, recently set themselves the task of organizing the most important show of etchings they had hung on their walls in a decade, according to C. J. Bulliet of the *Chicago Daily News*. Only "masterpieces" were admitted—the finest prints of all periods "from Schongauer to Muirhead Bone." Mr. Bulliet advises the print lover to paste the list of exhibits in his scrap-book. Here it is:

Benedetto Montagna, *Europa and the Bull*.

Martin Schongauer, *St. John and the Lamb*.

Israel van Meckenem, *The Presentation in the Temple*.

Albrecht Dürer, *The Knight and Death*, *Melancholia*, *The Nativity*, *The Virgin and Child with a Pear*.

Rembrandt, *Christ Healing the Sick* (the Hundred Guilder print) *The Three Crosses*, *Landscape with Three Cottages*, *The Large Portrait of Coppenol*, *Portrait of Jan Asselyn*, *Self-Portrait Leaning on a Stone Sill*.

Charles Meryon, *St. Etienne du Mont*.

Felix Buhot, *Cab Stand*, *Westminster Palace—Houses of Parliament*.

Whistler, *Rotherhithe*, *The Balcony*.

Seymour Haden, *The Thames Fisherman*, *Sunset in Ireland*, *Egham*.

Mary Cassatt, *Child on a Sofa*.

Charles Meryon, *Pont au Change*.

Auguste Lepere, *Amiens Cathedral*.

Anders Zorn, *The Swan*, *Circles in the Water*.

Muirhead Bone, *A Spanish Good Friday*, *Ronda*, *A Rainy Night*, *Rome*, *Liberty's Clock*, *Fishmarket No. 2*, *Venice*, *Old Palace*, *Calross*, *Chiswick Mall in Flood*, *The Shot Tower*.

James McBey, *Night in Ely Cathedral*, *The Gale at Port Erroll*, *Venetian Lagoon*, *Sunrise*, *Tarragona*.

D. Y. Cameron, *Ben Lomond*, *John Knox House*, *Still Waters*.

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THE PRINT MAKERS: OLD AND NEW



On the Island: THOMAS W. NASON

Nason, Master Engraver, Has Retrospective

FIFTEEN YEARS of work by Thomas W. Nason, whose wood and line engravings have placed him among America's leading print makers, form a retrospective exhibition at the Grand Central Galleries during March. Starting with his earliest prints of 1922 and continuing down to the 1937 *On the Island*, the selection of 75 exhibits includes examples chosen for various editions of "Fifty Prints of the Year" and "Fine Prints of the Year." Many of the engravings that won prizes and honors for Nason are on view, as well as several prints which are no longer on the market.

With the exception of two or three portraits the exhibition is confined to Nason's rural views. His *Portrait of Edward Morrill*, which was included in the 1934 "Fine Prints of the Year," is a successful departure from his usual landscape motifs. Of this particular work Sarah Hutchinson wrote: "The head and strong features are well modelled, the gradations of tone employed furthering the effect. These tonal gradations have also excellent tactile values, for the hair, pipe and features are strongly differentiated. The line is controlled, even restrained, but adequate to the task of delineating type and character."

Nason first won recognition with his wood engravings, but in recent years he has turned to engraving on copper-plate. That Nason has developed this medium to a high degree may be seen from his masterly craftsmanship and his ability to weave almost microscopic detail into intricate forms. In his later works

the light effects are stronger with deeper and richer tonalities in the darks. Where a fusion of patterns marked his work before, Nason now tends towards the starkness of silhouetted buildings and trees against an illuminated sky.

The artist is attracted to the lonely hillside and old New England towns where life slowly and peacefully unwinds itself. He wanders to secluded meadows and upland pastures, recording a group of trees or a barn nestled in the hollows. Sometimes he seeks out an old blacksmith shop or a deserted mountain farm; and often material for his plates is found in sky effects such as *East Wind*, *Summer Clouds* and *November Twilight*. Nason also likes unfrequented country roads, old bridges spanning shallow streams and deserted village streets, where people live in quiet seclusion.

The Print Club of Albany this year selected Nason's *Road by the Sea* as the print to be presented to its members. In this print, a scene in Connecticut with a distant view of the sound, Nason has caught the atmosphere of the peace and quiet of early evening.

AN ILLUSTRATION EXHIBITION: The Print Club of Philadelphia has announced an open exhibition of book illustration in any black and white medium to open March 27. Original drawings and reproduced illustrations are eligible for entry. Entry blanks should be returned to the club by March 17. Address The Print Club, 1614 Latimer St., Philadelphia.

Road by the Sea: THOMAS W. NASON
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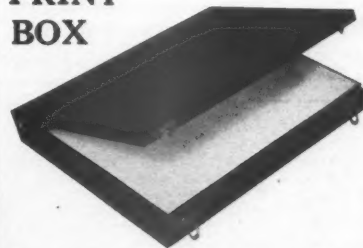
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The Field of American Art Education

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Worcester

An exhibition of art work developed in the public schools of Worcester, Massachusetts, will be held at the Worcester Art Museum from April 18 to April 26 exclusive. This display will exemplify the earliest results of a new course of study in Art recently introduced.

Through the co-operation of the museum authorities, the use of five galleries has been extended for this purpose. The exhibition aims to be a most comprehensive representation of the entire course in art, with every school, including all grades, junior and senior highs in the city, contributing. Every drawing will be accompanied by a typewritten label giving the name of the school, the grade and a brief description of the problem involved so that even the most casual visitor may gain some insight of the art work being developed in the Worcester schools.

It is hoped that this exhibition will awaken the interest of the entire community and that the mutual exchange of ideas between teachers of this school system and between the teachers of this and other communities through the display will serve to raise the standards of art education in our schools.

In Southern California

The fourth annual Southern California Festival of the Allied Arts, sponsored by the Women's Community Service Auxiliary of the Los Angeles Chamber of Commerce, will be held in Los Angeles from May 9 to May 15.

This project consists of competitions in the various arts; music, drama-speech arts, dance, art, and creative writing. The primary purposes of this cultural movement are to foster participation in some form of art for the joy that it brings to the individual; to afford an opportunity for all students for self-expression; to develop an appreciation of the arts and to discover new talents, evaluate them and assist in bringing them to the attention of the public.

It is the desire of the Southern California Festival of the Allied Arts to advance American music, dance, literature and art and bring the attention of the public to California as an art center.

For Brooklyn's Children

The Children's Museum is one of the active projects carried out under the auspices of the Brooklyn Institute of Arts and Science. At the present time an exhibition of drawings is being held at the St. Marks Avenue Building under the Nature Projects Division. The show has for its general title *Through the Lens*. It consists of drawings made in connection with microscopic study, also photographs and photograph enlargements made by young people in their teens. Such activities sponsored by the Children's Museum are of tremendous interest and importance to the young people of the community.

Visual Education in Kansas City

We are All Artists, the film by Alon Bement, was added to the collection of films of the Visual Education Department of the schools of Kansas City, Missouri, in November and has been used in a number of art,

industrial arts, general shop and social science classes in junior and senior high schools and the Junior College. Teachers find it stimulating and report that students both enjoy and profit by its use.

During the school year the Visual Education Department circulates 15,000 reels of film and 260,000 lantern slides in one hundred schools of the city. In addition the department supplies maps, charts, photographs, health posters, foreign railway posters, costume dolls, and other miscellaneous material.

Since art education and general education increasingly have merged in the school program, making it difficult to classify illustrative material as for special art and general purposes, the Visual Education Department has included more and more related art materials in its daily deliveries to schools.

Art Talks on the Air

The Connecticut Arts Association is presenting a series of radio broadcasts given by leading art educators of the state. In February talks were given by Miss Hazel Tobias, Director of Art of the Danbury Unit of the Teachers College of Connecticut, and Miss Ruth Merry, Director of Art of the New Haven Unit of the Teachers College of Connecticut.

During March, broadcasts will be given by Ray Fenton, of Torrington, who is president of the association, on *Being Alert to Art*; Miss Helen Hazelton of the Weaver High School, Hartford, on *Create to Appreciate*; Ellsworth Plummer, Supervisor of Art in Stamford, on *Civic Aspects of Our Art Education*; and Miss Ethel Elliott, Supervisor of Art in Hartford, on *Art Education in the School Activity Program*.

For Parents and Teachers

The wisdom of continuous study of each individual child by both parents and teachers is emphasized by William H. Bristow, Executive Secretary of the National Congress of Parents and Teachers, in an article which has appeared in *The National Parent-Teacher Magazine*. Mr. Bristow chose as his topic *Make The Most of Your Child's Talents*. He urges that we be alert to incipient interests as well as those which are well developed. Often what may seem to be of trivial interest may have important implications later on. Mr. Bristow says:

"After all, it is the whole child rather than his intellect as a separate entity with which the modern parent and the modern teacher is concerned. Intellectual training which neglects social values develops individuals without social knowledge or social responsibility. Recognizing this, schools and colleges are attempting to personalize, socialize, individualize, and spiritualize their teaching. They are attempting to develop a generation of graduates who will assume leadership and direct their activities toward social ends and purposes. To do this, it is recognized that it is only in so far as attitudes are emotionalized that stability of purpose and character will be developed. After all, as a great psychologist has said, the intellect is but a speck upon the sea of emotion.

"The growth of intelligence is closely related to interests. Interests are all about us. They are encouraged and nursed by friends, teachers, and parents. They grow out of everyday living, from reading, from our work and play. The most important thing to remember in developing interests is that success is nec-

The Field of American Art Education: *Continued*

essary. There is nothing more tragic than a child in a class poorly adapted to his needs, or in a family where his limitations are not recognized. In laying the foundation of interests, successful parents and teachers recognize that they must first gain the respect of children and young people before they can be a real force in inducing and promoting interests. A hospitable environment is necessary in developing interests.

"Interests are in reality evidences of intellectual life. They are the sparks which set us going. Parents and teachers need to use their every skill in discovering present interests, encouraging those which appear profitable and in discouraging harmful ones. Let no one, however wise, set himself up in judgment and force his interests upon others, however laudable they may be. Real interests grow as a vital part of each individual personality."

Progressive Experiment

Through the work of its General College, the University of Minnesota is seeking to provide for the fundamental life needs of its students by working closely with them in the field of the Arts. Recognizing the pressures of modern life, opportunities are presented for student experience near materials from which the Appreciative Arts area takes its life.

An extended statement about this department of its work is presented by the University in a pamphlet called *The Arts in the General College*. Its pages cover "Why We Teach", "What We Teach" and "How We Teach".

Standards for Choosing

Every teacher knows that at certain ages, particularly in the secondary schools, young people are very much inclined to follow the group and adopt the styles and customs which seem to be the accepted thing among their fellows.

In an article by Hazel S. Schaun in the *Parent-Teacher Magazine* good suggestions are made to parents which should prove helpful in enabling them to help their own children develop standards for choosing. The following selected paragraphs are stimulating for teachers as well:

"Again for parents, there is the opportunity to help the adolescent build some individual policies about what is or what is not possible, remembering all the time that the adolescent is in the process of growing up and has a limited amount of stock in trade by which he attempts to secure for himself a place in his world. There are several attitudes parents may encourage in their children:

1. "The practice may be encouraged of analyzing standards by oneself to see what is worth while and what really counts. This can best be done when there is no issue at hand, no immediate action which needs to be taken.
2. "The practice of sustaining a tolerant attitude toward viewpoints different from one's own makes relations with other people easier and more satisfactory.
3. "Putting forth good publicity for the

values believed in is a practice to cultivate. This would need to be done in an attractive way. Too much selling of ideas might mean the ruin of good intentions. Immediately others would be on their guard and suspicious, like fourteen-year old Helen. In presenting some idea to her, Helen's mother explained it too elaborately. Helen's remark was, "There must be something wrong with it, it took such a long sales talk."

4. "The practice can be encouraged of reinforcing one's ideas when possible by finding out what others are thinking and feeling on the subject.

"We must remember that every adolescent is an individual different from everyone else. If we lead him to overemphasize his individuality, we may develop a person who will be considered queer, the kind who withdraws from the social group, goes his own way, and does what he pleases. On the other hand, if he conforms to the group too exactly, the opposite thing may happen. He may take on the dress, mannerisms, and ideas of the social group regardless of their appropriateness for him and thus lose his individuality. Although the first is generally considered the extreme and the second more normal, one type of behavior is as detrimental to personal development as the other . . ."

Art in a Western Library

WE ARE PLEASED to note that the Woodruff Memorial Library in La Junta, Colorado, through the efforts of its Librarian, Frances Folsom Hart, is doing an unusually fine piece of work toward making the community art conscious. Miss Hart brings interesting exhibits to the library and makes every effort to have the teachers and children of the public schools make full use of these opportunities. Thus the Woodruff Memorial Library serves the community as do museums in larger cities.

Haney's Words

SAID DR. JAMES P. HANEY, who was director of art in the high schools of New York City, 1909-1913, "Art is not for the few. It is for the many, for the many have to use it. It is not held that the training of the public schools will produce artists, but it is held that it will raise the standards of taste throughout the community. We can not have people with high standards without an effect on trade. People who know better things demand better things. Thus the art teaching of the public schools has a practical relation to the business interests in every community."

ARTISTS OF PALM BEACH: One of the most active art organizations in Florida is the Society of the Four Arts at 441 Royal Palm Way, Palm Beach. The society's galleries will wind up their season with the second annual exhibition by artists of Palm Beach, March 24 to April 18, open to all artists residing or visiting there who wish to exhibit oil paintings. Three cash prizes will be awarded by jury.

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ART PILGRIMAGE

1937

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Accordion Player: FREDERIC TAUBES

Elusive Taubes

CANVASES produced during the past year make up the first exhibition of Frederic Taubes since his association with the co-operative Midtown Galleries, New York. Strong plastic qualities, unusual decorative motifs and sensuous paint quality have been found leading factors in his work. Reserve bordering on formality is noted in some of his figure subjects around which he has woven imaginary landscapes. Among the outstanding examples in his exhibition, which continues until Mar. 20, may be listed the solidly constructed *Rehearsal*, two girls playing a flute and a violin backstage; and *Singing Children*, strong in its simplicity. The artist's son posed for the portrait *Frank*, painted along the water's edge against a somber sky.

Girl Resting is interesting for its arrangement and treatment of textures. That Taubes is versatile in putting his compositions together, may be seen by the *Accordion Player*, which is really two figures in one. The figure selected was a man of the street who fitted in with the artist's plan but whose face failed to live up to the part. Unsatisfied, Taubes went searching for another head. He found the proper character in none other than the English poet, Peter Stephens, whose *Biography of Paganini* was recently published.

Born in Poland, Taubes started his art studies at the age of six under Polish teachers. Later in Munich he studied with Franz von Stuck and for a lengthy period with Max Doerner, whose book on the materials of painting has a world wide reputation. Taubes has exhibited in Vienna, Warsaw and other cities, traveled extensively through the Orient.

Edward Alden Jewell of the New York Times finds that the landscapes "have, in varying degree, an elusively surrealist atmosphere; are full of mysterious imminence. Almost anything might be about to happen." In the New York *World-Telegram* Emil Genauer offers some advice: "So many young painters, meagerly equipped with talent, training or taste, go out to the city streets and paint things that are alive and vital. If only a man with Taubes' technical equipment would turn his talent to things like that, if he would leave his studio (even his landscapes look as though they were painted indoors) and his contrived arrangements of figures and flowers to paint things themselves more spirited he would probably emerge as one of America's great painters."

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A Tattered Ghost

[Continued from page 16]

he himself instigated. Now, in the despair of an exhausted imagination, in the dried-out unproductiveness of a mind which can no longer invent, Picasso has become involved with the Surrealists. . . .

"Even Picasso perpetually repeats himself. The canvases in Baltimore appear alike unless one examines the details.

"The abstract in painting is representation of primeval architectonic elements, which are the structural basis of any great picture, at their pure, raw state.

"This is just as the representation of any raw material necessarily elemental and incomplete. It died out by itself, from sheer fatigue, from lack of vital elements. Only the concrete, the tangible, united to the so-called abstract, can make a work of art. The all-abstract narrows the possibilities of painting.

"Long ago, during the cubist and abstract era of prosperity, one of my friends was speaking to an amateur of those schools, who wanted to order a portrait of his father. Knowing the amateur's taste and learnings, my friend suggested that it should be executed by Braque or Picasso. 'Ah! no,' retorted the cubist, 'my father's portrait must be done by a "real" painter.'

"This was self-condemnation. It is enough. One does not hit a man—or an esthetic school—when it is down. Only, to those that are not so well acquainted with various dates of history's artistic evolution, I would like to remind that we, the younger generation of writers on art, now between 20 and 30 years old, have never really belonged to those extremist movements; therefore we are not now renegades for condemning them when the tide has turned and they have become mere historical curiosities.

"Cubism in full fire lasted only five years—we were in kindergarten during those five years. At the time of our esthetic formation, it was already on the wane, and we were pre-occupied with artistic questions of a wider scope. When we had learned to analyze tides, swings, reactions of art's historical developments, we found that the world was almost freed of extremism.

"For several years, Europe and America have been painting normally, and if no great painting has been produced, it is perhaps because a breathing-spell must be allowed after the monstrosities art went through during the wartime and postwar epochs. Rodin, who saw the advent of Cubism just two or three years before he died, used to call it 'cette pourriture,' 'that rottenness.'

"The younger generation does not want the ghosts of sickly eras to walk upon the world again, even in the form of harmless retrospective Cubist exhibitions. It needs a clear path for creating anew."

Luxembourg for U. S.

[Continued from page 17]

Gallery of Art Commission and the chairman of the National Commission of Fine Arts, would be empowered to build the gallery. Under the present scheme the Federal government would undertake no additional expenditure beyond the \$4,800,000 for the building, except for the actual upkeep of the gallery. It is hoped that gifts and legacies would be sufficient to keep the collections up.

The part of the mall bounded by Twelfth and Fourteenth Streets, Constitution Avenue and North Mall Drive would be set aside for the building, which would be just the other side of the National Museum of Natural History from the National Gallery.

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EXHIBITIONS

BIRMINGHAM, ALA.
Public Library March: Phila. Soc. of Etchers.
MONTGOMERY, ALA.
Museum of Fine Arts March: Oils, Laura Bodebender.
Huntingdon College March: Etchings, Anders Zorn.
LAGUNA BEACH, CALIF.
Art Ass'n March: Members exhibition.
LOS ANGELES, CALIF.
Foundation of Western Art March: Fourth annual, Calif. Crafts and School Arts.
Museum of Art March: Calif. Soc. Miniaturists; Calif. Print Makers International.
Stendahl Gallery To April 1: Work of Jack Burroughs, Ethel Utman, Eugene Dunlap.
MILLS COLLEGE, CALIF.
Art Gallery March: Work by Junior College students.
OAKLAND, CALIF.
Art Gallery To April 4: Oakland Annual.
SACRAMENTO, CALIF.
State Library March: French prints.
SAN FRANCISCO, CALIF.
Palace of Legion of Honor To March 15: New Horizons in American Art.
De Young Memorial Museum To March 21: Islamic Art.
Museum of Art To March 22: Landscape Architecture, To March 18: Graphic Art of S. F. Art Ass'n.
Paul Elder & Co. To March 27: Roberto Montenegro. To March 20: Brett Weston.
COLORADO SPRINGS, COLO.
Fine Arts Center To March 21: Portion of the Chicago Annual.
DENVER, COLO.
Art Museum To March 20: Chinese paintings.
WILMINGTON, DEL.
Society of Fine Arts To April 3: Delaware artists.
WASHINGTON, D. C.
Corcoran Gallery March 28-May 9: Corcoran Biennial: monotypes, Maurice Prendergast.
Smithsonian building To March 28: Charles Keeler.
CLEARWATER, FLA.
Art Museum To March 17: Contemporary American artists.
PALM BEACH, FLA.
Society of the Four Arts To March 31: Members show.
MUNCIE, IND.
Ball State Teachers College To March 16: American artists.
CHICAGO, ILL.
Art Institute To April 1: Japanese prints. To April 28: Prints, Anders Zorn; modern German prints; Engravings, Schongauer, Durer.
Findlay Galleries To March 29: 100 years of painting in England. Palette & Chisel To April 1: 42nd annual water color show.
LAWRENCE, KANS.
Thayer Museum March: Water colors, Edmund S. Campbell.
WICHITA, KANS.
Art Museum March: Work by Doll Reed.
NEW ORLEANS, LA.
Isaac Delgado Museum March: 36th Annual, Art Ass'n New Orleans.
Reed Gallery To March 17: Work by Helen Turner, Ellsworth Woodward, Helene Samuel, Margaret Robinson.
PORTLAND, ME.
Sweat Memorial To March 31: 54th Annual.
BALTIMORE, MD.
Museum of Art March 19-April 19: Liturgical Art; Japanese Prints.
Maryland Institute To March 21: Memorial Exhibition, Sarah Ireland Collection.
Walters Art Gallery To April 10: Cross bows, guns and powder flasks.
HAGERSTOWN, MD.
Washington County Museum March: 6th annual photography show.
ANDOVER, MASS.
Addison Gallery To April 21: Reginald Marsh, Waldo Peirce; American textiles. To April 18: Albert W. Barker lithos.
BOSTON, MASS.

Art Club To March 20: Members show.
Bell & Fletcher To March 20: Ugo Mochi.
Doll & Richards To March 20: Sculpture, Cipollini.
Guild of Boston Artists To March 20: Oils, Harry Sutton, Jr. March 22-April 3: Oils, John Sharman.
Harley Perkins March: Water colors, Carl Gordon Cutler.
Grace Horne Galleries To March 20: Charles Hopkinson, Sam Thall.
Museum of Fine Arts To March 10: Anniversary Print Show. To April 15: German paintings.
NORTHAMPTON, MASS.
Smith College To March 23: Modern Photos.
SPRINGFIELD, MASS.
George Walter Vincent Smith Gallery To March 28: Machine Art.
Museum of Fine Arts March: Water colors, Paul Sample.
SOUTH HADLEY, MASS.
Mount Holyoke College To March 24: Oils, Helen F. Newton.
WELLESLEY, MASS.
Farnsworth Art Museum To March 21: Wellesley Soc. of Artists.
WORCESTER, MASS.
Art Museum To March 21: The Dark Ages. March 21-April 11: European & Near Eastern Costumes.
GRAND RAPIDS, MICH.
Grand Rapids Art Gallery To March 30: Public School Art.
MINNEAPOLIS, MINN.
Institute of Arts March: Lithos, George Bellows; Chinese jade.
KANSAS CITY, MO.
Nelson Art Gallery To March 22: Modern painters as illustrators.
ST. LOUIS, MO.
City Art Museum To March 21: Georges La Tour and the brothers Le Nain.
MANCHESTER, N. H.
Currier Gallery March: Italian primitives; Persian art; Booth Tarkington Collection.
MONTCLAIR, N. J.
Museum of Art To March 28: N. J. pottery & glass; members jewelry show.
NEWARK, N. J.
Cooperative Gallery March: Gus Mager.
Newark Museum To March 21: Birds and beasts in art. Indef.: Methods of portraiture; American paintings of 19th century; American moderns.
NEW BRUNSWICK, N. J.
New Jersey College for Women To March 22-April 2: Work by George Schwabach, Jr.
SHORT HILLS, N. J.
Paper Mill Playhouse To March 25: Sculpture, Brenda Putnam.
SUMMIT, N. J.
Art Ass'n To April 3: Antique prints.
RIDGEWOOD, N. J.
Pease Memorial Gallery To March 28: Ridgewood Art Ass'n.
TRENTON, N. J.
Central High School To March 19: Charles Child.
ALBANY, N. Y.
Institute of History & Art March: Public school art; Oils, Florence Ballin Cramer, Laura Douglas.
BROOKLYN, N. Y.
Grant Studios To March 22-April 16: Brooklyn Soc. Modern Artists.
Abraham Lincoln High School To March 25: Simon Frankel.
Brooklyn Museum March 20-April 26: African art.
NEW YORK, N. Y.
A. C. A. Gallery (52 W. 8) To March 20: Work by Gropper.
Amer. Fine Arts Society Building (215 W. 57) To April 5: National Academy Annual.
Amer. Academy of Arts & Letters (B'way at 155th) To May 1: Sculpture, Anna Hyatt Huntington.
Another Place (42 W. 8) To April 3: Paintings, Luisi.
Architectural League (115 E. 40) To March 20: Chinese paintings.
Arden Galleries (460 Park Ave.) To March 30: Roses, Lucian Monod; Carousels, Mary Stonehill.

Argent Galleries (42 W. 57) To March 27: Portraits & Flowers, Nat'l Ass'n Women Painters.
Artists Gallery (33 W. 8) To March 23: Oils, murals, Bertram Hartman.
Artists Guild (480 Lexington) To March 20: Studio rough sketches.
Associated Amer. Artists (420 Madison Ave.) To March 23: Drawings, Corbino.
Babcock Galleries (38 E. 57) To March 27: Water colors, Alice Judson.
Bignou Galleries (32 E. 57) To April 10: Post Impressionists.
Boyer Galleries (69 E. 57) To March 20: Boris Aronson.
Carnegie Hall Art Gallery (154 W. 57) March: Residents work.
Columbia University (115th) March: Work by Faculty members.
Contemporary Arts (41 W. 54) To March 20: Work by Guy Maccoby.
Decorators Picture Gallery (554 Madison Ave.) To March 25: 2nd exhibition of interiors.
Delphic Studios (724 Fifth) To March 23: Work by Jaramillo, Mac Strack, Juan Oliver, Ward Montague.
Downtown Galleries (113 W. 13) To March 22: The 1920's.
Durand-Ruel Galleries (12 E. 57) To March 20: Dietz Edgard.
Ferarigi Galleries (63 E. 57) To March 20: Work by Hardie Gramatky. To March 27: Sheldon Penoyer.
Karl Freund Gallery (50 E. 57) To March 23: Pige in art.
Federal Art Gallery (7 E. 38) To March 23: Oils by Easel workers.
Fifteen Gallery (37 W. 57) To March 20: Paintings, Elizabeth H. T. Huntington.
Gallery of Amer. Indian Art (120 E. 57) To March 27: Work by Amelia Elizabeth White; work by a group of Indians.
Gimpel Gallery (2 E. 57) To March 20: Drawings, Bourdelle.
Grand Central Art Galleries (15 Vanderbilt Ave.) To March 30: Thomas Nason. To March 30: Seth Hoffman.
Grand Central Art Galleries (Fifth at 51st) To March 29-April 10: Memorial exhibition for Julius Rothenberg.
Guild Art Gallery (37 E. 57) To March 20: Oils, members.
J. Greenwald (681 Lexington) March: Pompeian frescos in reproduction.
Marie Harriman Gallery (61 E. 57) To April 3: Oils, Jean Oberle.
Frederick Keppel & Co. (71 E. 57) To March 24: The Golden Age of Engraving.
Kleemann Galleries (38 E. 57) March: Thomas Eakins.
M. Knoedler & Co. (14 E. 57) To March 27: 12th anniversary print show.
C. W. Kraushaar (730 Fifth Ave.) To April 10: French paintings.
Julien Levy (602 Madison Ave.) To April 5: Paintings, Eugene Bernman.
Lilienfeld Galleries (54 E. 57) To March 27: Nordfeldt.
Macbeth Galleries (11 E. 57) To March 29: Paintings, Jon Corbino.
R. H. Macy (B'way at 34th) March: Contemporary Art.
M. McDonald (665 Fifth Ave.) To March 26: Prints, Schongauer.
Guy Mayer Gallery (41 E. 57) To March 27: Prints and Drawings.
Ernest Lusden; Chinese antique jades and porcelains.
Pierre Matisse (41 E. 57) To March 31: French paintings.
Milch Gallery (108 W. 57) To April 3: Water colors, Millard Sheela.
Metropolitan Museum of Art (Fifth at 82nd) To April 25: Sporting prints and paintings.
Midtown Galleries (605 Madison Ave.) To March 20: Taubes.
Montross Gallery (785 Fifth) To March 20: Mary Regensburg.
Morton Galleries (130 W. 57) To March 26: Mary G. Riley. March 29-April 10: Allan Sloan.
Municipal Galleries (62 W. 53) To April 4: 20th exhibition.
Museum of Modern Art (11 W. 53) March 17-April 18: Photography 1839-1937.
Neirendorf Gallery (20 W. 53) To March 28: Kandinsky.
J. B. Neumann's New Art Circle (150 Madison Ave.) To April 3: Kopman.
New School for Social Research To March 31: "The ten".
Newhouse Galleries (5 E. 57) To March 20: Paintings, Terechkovitch.
Progressive Arts Gallery (428 W. 57) To March 27: Members show.

Rabinovitch Gallery (40 W. 56) To March 20: Group show, photos.
Paul Reinhardt Gallery (730 Fifth Ave.) To March 20: Oils, Wallace Herndon Smith.
Rehn Gallery (683 Fifth) To March 20: Aaron Gelman. To March 27: Ross Moffett.
Jacques Seligmann & Co. (3 E. 57) To March 22-April 17: Courbet to Seurat.
Schaeffer Gallery (61 E. 57) To March 22: Old masters.
Marie Sterner Gallery (9 E. 57) March: Paintings, Karl Zerbe.
Studio Guild (730 Fifth Ave.) To March 27: Work by Nora Houston, Edward Piech, T. Toura Bates.
Uptown Gallery (249 West End Ave.) To April 9: Paintings, The Uptown Group.
Valentine Gallery (16 E. 57) March: French paintings.
Vendome Art Gallery (364 W. 57) March: Contemporary Art.
Walker Galleries (108 E. 57) To March 23: Andree Ruellan.
Hudson D. Walker (58 E. 57) March: Robert D. Greenham.
Westermans Gallery (24 W. 48) To March 24: Water colors by Germans.
Weyhe Gallery (794 Lexington Ave.) To March 20: Doris Caesar.
Whitney Museum (10 W. 8) To March 16-April 16: Cleveland Artists.
Wildenstein & Co. (19 E. 64) To March 19-April 15: Manet.
NEW ROCHELLE, N. Y.
Public Library To April 3: New Rochelle Art Ass'n.
ROCHESTER, N. Y.
Memorial Art Museum To March 25: Cleveland Artists March 18-April 18: International Etchings & Engravings.
SARATOGA SPRINGS, N. Y.
Skidmore College To March 22: Methods of Color reproductions.
SYRACUSE, N. Y.
Museum of Fine Arts To March 31: Associated artists of Syracuse.
CLEVELAND, O.
Museum of Art To March 25: Textiles. March: Japanese robes.
DAYTON, O.
Art Institute March: Watercolors David Pyne, Oils, Louis Kronberg.
YOUNGSTOWN, O.
Butler Art Institute To March 25: Kostellow.
PORTLAND, ORE.
Art Ass'n To March 21: Drawings. March 24-April 21: "New Horizons in American Art."
PHILADELPHIA, PENNA.
Art Club To March 26: The Ten. Art Alliance To March 22: Pamela Bianco, John Little.
Boyer Galleries To March 17-April 7: Oils, Frank Noyes. To March 30: Raiston Crucford.
Gimbel Galleries March: Philadelphia artists.
The Plastic Club March 17-April 7: Annual oil show.
Pennsylvania Museum To March 29: William Rush.
The Print Club March: Calif. Soc. Etchers.
Warwick Galleries To March 19-April 3: Mrs. David E. Williams.
PITTSBURGH, PENNA.
Carnegie Institute To March 28: Woodcuts, Murphy. To April 25: Edward Hopper.
PROVIDENCE, R. I.
Art Club To March 29: Louise Wheelwright Damon.
R. I. School of Design To March 28: Swedish handicraft.
MEMPHIS, TENN.
Brooks Memorial To April 19: Guatemalan exhibit.
DALLAS, TEXAS
Museum of Art To March 29: John Marin.
Lawrence Art Gallery To April 1: Fred Darge.
FORT WORTH, TEXAS
Museum of Art To March 28: Egyptian & Peruvian textiles.
HOUSTON, TEXAS
Museum of Art To March 21: "The Trend in Easel Painting."
RICHMOND, VA.
Virginia Museum of Art March: Sculpture, Malvina Hoffman.
UNIVERSITY, VA.
Bayley Memorial Bldg. March: Southern Art League.
SEATTLE, WASH.
Art Museum To April 4: Genre painting; Northwest Print Makers; David McCosh.
MILWAUKEE, WISC.
Art Institute March: Austrian water colors.
OSHKOSH, WISC.
Public Museum March: Oils, Julius Moessel.

BOOKS

REVIEWS & COMMENTS

Stained Glass

THE IDEAL BOOK on stained glass—the one which does not assume erudition in medieval lore, nor necessarily any large amount of time spent in the great cathedrals—has at last been written and by the man probably best equipped to write it: Charles J. Connick, of Boston (*Adventures in Light and Color*; New York: Random House; 428 pp; 36 color plates; 120 illustrations; regular edition \$12.50).

Mr. Connick has written informally, but at great length and most completely on nearly every phase of the stained glass craft that the layman might question. It is a personal record of a man who has devoted his entire life to the craft and whose own work is represented widely in churches and edifices throughout the country. From an autobiographical first chapter the reader is taken immediately to the two Chartres windows that teach the most about stained glass: *La Belle Verrière* and the *Tree of Jesse* windows. Delving into the source books of Viollet-le-Duc and Theophilus and his own experience in the craft, he extracts the essential, inherent quality that gives the stained glass medium its own integrity. How this essential quality was modified and lost in subsequent periods; the rise of "art-glass", of salesmanship, and of the legend of the "lost craft"; and finally a "glassman's holiday" through the various European countries and even in America, form the bulk of the book. Heavily documented with appendices and bibliography, admirably illustrated, this large quarto will serve as a standard reference on the subject.

In the light of his lucid discussion of the essential quality of stained glass craft, it is certainly no affectation of the author to refer to the sun always—with St. Francis in his *Canticle*—as "Brother Sun." Stained glass in its least common denominator depends solely upon the activity, the inter-activity, and the intra-activity of light passing through colored glass. Mr. Connick makes that point clear and it is for that reason that he considers not one illustration of *La Belle Verrière* sufficient, but at least three, in different lights, and then goes on to warn the reader that all three are wrong anyway. The constantly changing light coming through a Chartres window plays a slow symphony in color from dawn to darkness, ever changing, ever revealing new chords, overtones and obligatos. The craft is then by definition an abstract art and the absurdity of making "picture windows" is effectively shown by Mr. Connick. From a misunderstanding of this basic quality, too, arises the "lost art" myth.

To the constantly increasing group interested in having integrity in our stained glass art, Mr. Connick's book will serve as a faithful guide and friend. As a piece of sumptuous, Random House bookmaking, it makes an enviable possession for one interested in art of any kind.

BOYKE'S BIRDS AND FLOWERS: Jessie Arms Botke is holding a one-man exhibition at the Grand Central Fifth Avenue Galleries, New York, until March 27. Birds and flowers and a half dozen landscapes done in the medieval manner feature the show.

15th March, 1937



Charleston: ANDREE RUELLAN

The Gentle Humor of Andree Ruellan

THE DAILY LIFE of Negroes along the docks of Charleston, S. C., together with circus performances, furnish interesting material for Andree Ruellan, who is appearing at the Walker Galleries, New York, until Mar. 23. As a child of eight Miss Ruellan first exhibited in the company of George Bellows, Robert Henri, John Sloan and Randall Davey, but unlike most child prodigies who flash brilliantly for a while and then fade into obscurity, this artist has fulfilled the promise of her early years.

A winning quality in Miss Ruellan's work is her gentle humor in interpreting Negro characters with their lazy attitudes and their untroubled and unhurried manners. She knows the gait and the pose of these Southland children as they go about town just looking and resting. In most of the canvases pickaninnies

show their curly black heads and long dark legs. Her most ambitious canvas shows *Randy, Julie and John* conversing at a vegetable stand, revealing a spirit of early morning freshness. As a rule Miss Ruellan keeps her canvases small and her color reserved with warm tans and grays predominating.

Often in the water front scenes there is the stir of activity—the colored mammy peddling catfish to the housewives, the docking of a ship or the familiar crap game in progress. Different from the calm languor of Charleston is the *Gala Night* in Harlem, with probably a rent party in full swing. The circus scenes include a study of a young tight rope dancer in yellow performing in a one-ring circus and two musical clowns with drums and trumpet. The pencil drawings and gouaches reveal sensitive line.

BOOKS RECEIVED

FASHIONS IN ART, by Huger Elliott. New York: Appleton-Century; 330 pp; 29 plates; \$3.50.

The Metropolitan Museum's Director of Education traces the changes wrought in artistic expression by the vagaries of fashion, down the ages.

FINE PRINTS, OLD & NEW, by Carl Zigrosser. New York: Covici Friede; 63 pp; 29 plates; \$1 paper cover.

The man closest to American print making presents a brief history of the print processes and a thesis that prints have always been the art of the people.

BISHOP'S BIRDS, by Richard E. Bishop. Philadelphia: J. B. Lippincott; Limited; \$15.

A handsome volume of 73 of the author's etchings of water fowl and game birds, reproduced in aquatone with text.

THE POEMS OF NIZAMI, described by Lawrence Binyon. New York: Studio Publications; 30 pp.; 16 full color plates; \$10.

A discussion and reproduction of Persian manuscript illumination.

TREBILCOCK'S "LEILA" POPULAR: Paul Trebilcock's portrait study of *Leila*, reproduced on page 6, 15th February issue of *THE ART DIGEST*, received the Chicago Municipal Art League purchase prize awarded by popular ballot. Harriet Krawiec's *The White Statue* was second choice, and Carl Brandner's *Budding Spring*, third.

Edwin Burrage Child

Edwin Burrage Child, portrait and landscape painter, died March 11 at his home in Dorset, Vt., after a long illness. He was 68 years old. Two years ago Mr. Child was a contestant with Howard Chandler Christy and others in the "battle of the portraits" for the honor of painting the official portrait of the late Speaker Henry T. Rainey. The House Library Committee finally chose Christy.

Child was born at Gouverneur, N. Y., and passed his boyhood in Vermont. He graduated from Amherst College and then studied at the Art Students League. There he was instructed by John La Farge and for many years he worked with La Farge on stained glass and mural paintings. His work hangs in a score of museums throughout the country and among his portrait subjects are prominent persons in all walks of life.

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Mars Orange *	Barium (Lemon) Yellow
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Terra Verde *	Viridian Deep *
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WOMEN'S ACTIVITIES & AMERICAN ART WEEK

(November 1 to 7, 1937)

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AMERICAN ART AND THE WOMEN OF AMERICA

American Art Week Prizes

To Eustace P. Ziegler of Seattle, an im-
portant painter of the Northwest, go our
heartly thanks for generously giving one of his
outstanding paintings for presentation as a
1937 American Art Week prize. Mr. Hobart
Nichols of our National Executive Committee
has already presented the other painting for
this year's competition. Such gifts stimulate
our work, the object of which is the encourage-
ment of contemporary American arts and
crafts. Mr. Ziegler's painting, a 30x40 oil, rep-
resents two little Eskimo boys on the bank
of the Yukon river, painted last summer at a
Russian mission. Both paintings will be re-
produced on this page at an early date. They
will be presented at the next Annual Meet-
ing of the League, in January, 1938, to the
State Regional Chapters adjudged to have
done the best work for American Art Week
and to have made the largest increase in
League membership during the year.

Facts About American Art Week

Mr. Ferron Wyle of Missouri wrote us a
letter of inquiry. His question are all about
American Art Week which he had found
listed among weeks to be celebrated in 1937.
The answers should be of interest to all:

"What are the channels for making Ameri-
can Art Week enjoyable to every lover of art?"

In each state a Director is appointed, to
serve under the Regional State Chairman of
the American Artists Professional League,
who devotes his attention to American Art
Week activities in that state. This Director, in
turn, gets together committees in all sections,
and during the year they make elaborate
preparations to bring art to the people in
their committees. In every city, town and vil-
lage, exhibitions of the painting, sculpture
and craftwork of artists of the vicinity are
gathered together and shown during Ameri-
can Art Week in museums, galleries, women's
clubs, schools, in merchants windows and in
outdoor art marts. Art pilgrimages are ar-
ranged to all sections.

"What is your real objective in choosing a
week for the celebration?" "Is it to promote
art?"

We particularly want the people in each
section to know the work of their own local
artists and craftsman. Frequently, because of
the advance advertising of European artists,
American artists who are doing really good
work are neglected in the place where they
live. A prophet in his own country should not
be ignored. If this be promotion, it is justi-
fied.

"Is it to sell art?"

Yes! A doctor could not practice if he did
not have paying patients. A lawyer must have
clients. Why should not an artist receive the
encouragement of enough money for a liveli-
hood by being able to sell his works to an
appreciative public. He creates beautiful
things desirable to have.

"Is it to encourage art?"

Yes, decidedly, to encourage American art.
There is no incentive for a painter or sculp-
tor to produce works of art if a public is not

provided who can understand and love paint-
ings sufficiently to acquire them. For that
reason classes are formed during the year
where American art is discussed and art
appreciation taught; scholarships are given
to talented children; travelling collections of
paintings are circulated through many of the
states; and now interstate exhibitions are be-
ing arranged to widen the fame of local art-
ists and to evoke friendly interstate emula-
tion and rivalry.

A notable example of this last is the Iowa
venture in Chicago. Mrs. L. C. Card, Ameri-
can Art Week director for Connecticut, has
again been appointed by Governor Cross to
serve on a committee of three for the Con-
necticut exhibition in New York beginning
June 16th. Mrs. Henry Breckinridge, head of
the Municipal Art Committee, New York,
who has kindly consented to serve on our Ad-
visory Board, is the chairman for the exhibi-
tion. Mrs. Card plans to hold four Street Art
Fairs this summer and is planning an ex-
hibition of the work of Bridgeport artists.

Deadline for Penny Art Fund

April 1st is the latest time because of the
early date of the General Federation of Wo-
men's Clubs Convention in Oklahoma, where
the prizes will be awarded. This is both for
reports and Junior Poster Contest. There is
keen competition among the states for the
valuable paintings bought by Mrs. Alvoni
Allen for prizes. Mrs. Allen is the originator
of the Penny Art Fund which for many years
was the chief project of the state of New
Jersey. Now the plan has extended all over
the United States. A penny seems a trifling
sum but when many contribute it amounts
to a lot. For instance, there are clubs of two
thousand members whose quota is \$20.00 a

[Please turn to page 34]

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A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.

We print below a communication from one of our members whose preference for anonymity we can but respect. The contributor's thought is that any worth in the ideas expressed may be studied and discussed more effectively when completely dissociated from thought of the individual who reduced them to a written statement. The editor will welcome comment and practical suggestions of ways and means by which the League may bring to reality the projects indicated in the last two paragraphs.

TO THE TEACHERS OF ART TO THE CHILDREN IN THE PUBLIC AND PRIVATE SCHOOLS

The American Artists Professional League is deeply interested in the affairs of the teacher of art to the children in the public and private schools.

It recognizes that they have many puzzling problems; and, no matter how many post-graduate courses they may take in the best schools offering such instruction, there is still felt to be a gap between the psychic life of the teacher and that of the professional artist—a gap which, if bridged, would lead from theory to realities.

Though the concept "realities" in art may appear nebulous to the teacher, the creative artist at once accepts it as "the possession of creative energy". To be imbued with this sense of creative energy is tantamount to the attainment of a serenity which only "power" in creativeness can give. The professional artist arrives at this Nirvana by an approach which might be described as the mechanism of empiric knowledge, a rhythm of step-by-step attainments.

The teacher trained to "give" art to children and youths suffers illusions because at no point in his "art" life has he met with these realities. From start to finish his life is "derived", not from a reality, but from a theory of art which some-how has descended upon him from unknown sources, but concretely presented to him in the courses of a Normal Art School.

Wherever he turns, this teacher to children reads and hears language that is positive, with allusions to principles that appear to him like great pillars upholding the heavens—and yet he has never discovered a foundation to them in realities.

From this atmosphere of unrealities there comes the formation of habits of side-tracking truths thereby accepting as real a world that is fictitious.

For instance such a teacher will accept as famous an artist who is much in the press, quite oblivious of modern advertising methods—thus the judgment of a work of art also comes to him from the air rather than from within.

When buying colors for himself or recommending colors for his pupils, the teacher of children again is not guided by realities but by clever advertisements. It is a habit of

mind acquired in training schools where one is "told", where all life is objective, where there is no within, no self-help, in individual existence, no development, no penetration from within to the outer realities.

So it comes about that the teacher uses colors that are attractive but short-lived. Thus he forms bad habits that he will never shake off, and these habits are transferred automatically to the pupils. And thus it happens that a generation of art-practising new-life comes into being with habits of work destructive to itself.

In turn this "suicide" art also kills the market for the professional artists who know their chemistry, because the "suicide" art proclaims all art impervious to the purchaser.

The American Artists Professional League, seeing these difficulties which face the teacher of art in the schools for children and youth, has encouraged certain men who are equipped with chemical knowledge and with the mechanisms of picture-building, to go out to teachers and to lecture to them about the realities surrounding colors, mediums, and procedures in the building up of pictures to defy imperviousness.

The League would like to impress upon the Directors, the Deans, the Principals and the Art Supervisors of the schools of great cities, the desirability of their forming a union for the sake of meeting the realities of art, with the object of devising means by which such realities may be transmitted to their teachers, without material disturbances to the organized work as it is. The American Artists Professional League suggests that this group of directors meet at least once each school year for this purpose; that they invite to this meeting artists with wide experience in educational matters and discuss with them these problems that deal with the realities of the art-life. It is desirable that chiefs in organized education which is based on theories described above, should meet and discuss art with creative artists of standing, and recognize their right to a voice in education as they alone live in the realities of art.

In the field of chemistry which is a part of these realities, the professional artist accepts as competent certain chemists who have qualified in the artists' materials field. In a meeting of the Heads of School with the professional artists of the community, a way could be found by which the chemist could speak directly and effectively to them and to the teachers, thereby bringing into this atmosphere of theories the clarified air of realities, extremely vital to the very life of the art-profession.

VON NEUMAN'S WIDE APPEAL: Robert von Neuman's painting *Fishermen*, which represented Wisconsin at the recent National Exhibition of American Art at the Society of Four Arts, Palm Beach, had the unusual distinction of being selected for prizes by both popular award and professional jury.

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Chicago, Ill.

EIGHTEENTH SWEDISH-AMERICAN ART EXHIBITION, April 3-11, Swedish Club of Chicago, 1258 N. La Salle St., Chicago. Open to Swedish-Americans in oil, water color, etching, wood cut and sculpture media. Last day for return of entry cards March 17, 1937. No fee; jury; three cash prizes. For information and prospectus address: The Swedish Club of Chicago, 1258 N. La Salle St., Chicago, Ill.

New York, N. Y.

21ST ANNUAL EXHIBITION OF THE SOCIETY OF INDEPENDENT ARTISTS at Grand Central Palace, April 2-25. Open to members in painting, sculpture and graphic art media. Membership fee \$5; no jury; no awards. Last day for return of entry slip and membership application March 23; for arrival of exhibits March 29 and 30. For prospectus apply to Magda F. Pach, Sec., 148 West 72nd St., New York City.

FIFTEENTH ANNUAL OF THE BRONX ARTISTS GUILD, at the New York Botanical Garden Museum, Bronx Park, N. Y. C. March 29 to April 18. Open to all artists in all media except miniatures. Fee to non-members 30 cents, per sq. ft. wall space, minimum 50 cents. Last day for arrival of exhibits March 27. For information address: Charlotte Livingston, Sec., 2870 Heath Ave., Kingsbridge, New York City.

Sheppard, Painter of Ships

Warren Sheppard, marine painter and formerly an amateur navigator of racing yachts, died in Brooklyn, N. Y., February 23 at the age of 81. He had recently finished an autobiography in fictional form and self illustrated. He was an active painter until six months ago when ill health forced him to retire.

Mr. Sheppard's seascapes and paintings of racing yachts have been exhibited in many museums and galleries and he is represented in the permanent collection of several institutions. He was born in Greenwich, N. J., and studied art briefly at Cooper Union.

Harrington Mann Dies

Harrington Mann, English portrait painter of royalty, died in New York City February 1 after a three day illness. He was 73 years old.

Mann was born in Glasgow and received his training in London, Paris, and Rome. In his life time he painted hundreds of notables of two continents. In 1932 he painted a portrait of the late King George V, and has had as other royal sitters the Princess Mary, the Princess Marie Louise, and the Princess Helena Victoria. He was particularly well known for his excellent children's portraits.

American Breughels

WATER COLORS by Paul Sample will be on view at the Springfield, (Mass.) Museum of Art from March 23 to April 11 showing the recent work of this "American Scene" painter, whose *Church Supper* hangs permanently in the museum.

"Whatever course American painting takes in the future," states the museum's *Bulletin*, "the interpretation of the American scene, as painted by Grant Wood, Charles Burchfield, Paul Sample, and many others, will have its place. It is a school not without tradition. Winslow Homer, about whom we have heard so much this year, may be said to be one of the first of these painters of the American genre depicting everyday American life. The school turns its back directly on French influence and proudly asserts its interest in things American: a negro baptism; a group of threshers at midday dinner; an ugly railway station or a pretentious architectural monstrosity that has gone to seed. The inhibitions of a small locality are meat and drink to these men who slyly nudge us and make fun of American puritanical ideas. They are the Sinclair Lewis' in paint who record what they see on canvas while keeping one eye on their neighbors' foibles. Of course their work has fascination for the beholder even though their comment stings. They are the Pieter Breughels of our time who paint ugliness and colorlessness, beauty and charm with much the same amused tolerance.

"Sample's work, like that of the others who paint the American scene, may be a fad. If it is, it is the sort of fad of which the little Dutch masters were guilty. It is sincere and direct, and has a personal appeal."

Penn. Purchases

[Continued from page 10]

seke's *Seated Nude* is considered one of this painter's most important works. The other figure study, *Girl Combing Her Hair*, by Mangravite shows a seated draped figure in an interior in which an interesting play of forms has been achieved.

Purchases from the Lambert Fund, made possible through the will of the late John Lambert, were chosen in accordance with the founder's desire that the committee should, as far as possible, "designate pictures by younger artists who have not yet made standard reputations, always choosing pictures of merit." The honor of purchase went to Edmund Quincey for *Sargent Street*; Edith Longstreth Wood for *Anemones*; Albert B. Serwaxi for *Violin and Hat*; Catherine Morris Wright for *Twilight*; Warren Newcombe for *Garbo on "Anna Karenina" Set*; and Evelyn Bartlett for *Smeltz*.

How Sooweeet!

RULES UPON ENTERING sanctified portals of a museum as laid down by Emelia Hodel, art critic of the *San Francisco News*:

A—Reverence and silent admiration are explicitly required of all patrons viewing any piece of art more than half a century in age.

B—All pictures dated 1890, or thereabout, showing chubby, large-eyed children fondling: (a) cats, (b) dogs, (c) other animals, (d) flowers, (e) other babies or children, must be viewed with the utterance: (1) Isn't that sooweeet, (2) How cee-ute!

Note: Any equivalent phrase will be acceptable if notification made at once to proper authorities.

Note 2: Any phrases beginning "Too, too . . ." are unseemly.

C—Upon facing a modern work still lacking the approved authority of time:

(a) smile, (b) cast witty remark (preferably not in hearing distance of museum attendants. Attendants are apt to act peculiarly if fed too often)

D—"Hmmm" and "haaa" are acceptable terms. (Amendment A—736x.)

E—Proper etiquette for leaving museum is to don air of pensive enlightenment. Three paces from outer door change to relief. As door swings to behind patron, levity must necessarily be adopted as proper attitude. Alternate with levity may be indignation.

League Department

[Continued from page 33]

year—but when there are *thousands* of such clubs, many paintings may be bought. The money is collected in each state by an appointed chairman whose duty it is to buy several paintings from current exhibitions to be presented within the state to clubs which are doing the most for contemporary American art. Mrs. Allen's prizes go to the states having the best record. In this way many paintings are bought, thus encouraging the American artist.

The prizes purchased by Mrs. Allen from exhibitions held the past year are:

Indian Girl Selling Fruit by Myrtle Taylor Bradford of Florida; *Lotus Flowers* by Helen F. Kenilworth, Washington; *Etching* by Eugene Higgins, Connecticut; *Flowers* by Myra Wiggins, Washington; *Island Queen Passes* by Julie Morrow, Ohio; *Water Color* by Eustace Paul Ziegler, Washington; *Pleasant Pastures* by Haynesworth Baldrey, New Jersey; *Railroad Crossing* by Kent Day; *Back Road* by Ruth Mitchell Wolff; *Cinnerias* by Grace Whittemore; *Zinnias* by Violet Towey; *Road to Tinton Falls* by F. T. Green.

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BOSTON'S INDEPENDENTS: The Boston Society of Independent Artists will hold its 10th annual from April 11 to May 2 at the Boston Art Club. The Society, patterned after the New York Independents' organization, has no jury or awards. Membership is five dollars. Application must be entered by March 20 to J. W. McBrine, 162 Newbury Street, Boston, and all exhibits will be received on April 7 and 8.

KRESS GIFTS TO SACRAMENTO: The Crocker Art Gallery, Sacramento, has just received a pair of beautiful early Italian paintings from the Samuel H. Kress Foundation, one of several western museums to be similarly benefited recently. The Sacramento gifts are portraits of saints by the 15th century Italian, Saturnino d'Gatti.

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